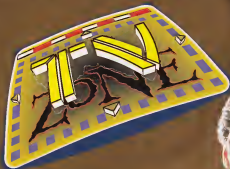


ISSUE 61

The Monthly Magazine of Cult Television

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Final part
of the TV ZONE
1995 Calendar
inside!

THE X-FILES

Season One
Episode Guide

Ed By directing
RED DWARF

René Echeverria
writing for
**STAR TREK:
THE NEXT
GENERATION**

John Leeson and K9 in
DOCTOR WHO



Visual
IMAGINATION
PUBLICATION





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Battlestar Galactica

Editorial

Yes, it's already the December issue, and it seems only a few moments since we finished November's as we've all been busy getting the Yearbook ready for you. It's now out (see page 5), and well worth buying. As well as the features mentioned on its cover there are the popular *The Next Generation* and *Deep Space Nine* star dates and episode listings, *The Avengers*, *Highlander*, *Breisco County Jr*, *Lois and Clark*, *Red Dwarf*, and our *TV Zone Index*.

Meanwhile, there's no rest as the next issue is our bumper-sized one, and then our new larger-sized regular issue. Don't forget to send in your questions for the new queries and — hopefully — answers feature. The next issue is published 15th December.

Jan Vincent-Rudski



Star Trek: The Next Generation

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Front Cover: The X-Files: Fox Mulder and Dana Scully



Compiled by Dominic May

Pratchett's Dead

Johnny and the Dead. Terry Pratchett's novel which won the 1983 *Writers Guild Award*, has been adapted by Gerald Fox (who also directs) and Lindsey Jenkins into a drama for early 1995, the first time a live-action treatment of one of his books has been attempted.

It will be produced as a two-hour tv movie and an alternate four-part version in 30-minute episodes. George Baker, Brian Blessed and Jane Lapotaire head the cast while Andrew Falvey plays Johnny Maxwell, a 12-year-old who is persuaded by the Dead to help them save their cemetery, which is being sold to developers for five pence. Executive producer is Melvyn Bragg, who optioned the rights to several of Pratchett's novels following last year's *Opening Shot* drama documentary about him.

ReBoot

The 13-part series *ReBoot* debuts on ITV on 3 January at 4.40 pm and represents a significant step forward in



new face for *Babylon 5*.
Bruce Boxleitner as John Sheridan

television animation being 100% computer-generated.

Ian Pearson is the director, best known for the animated sequences in the music video *Money For Nothing*. Preliminary indications are that remarkable results have been achieved and the potential is there to apply the technique on more adult programming.

Set in Mainframe, a city within a personal computer, the hero Bob faces recurring natural disasters (ie Computer Games) that can strike at any time and a nemesis, Megabyte, a power

hungry virus determined to take control of the city. Eignode titles are *Racing the Clock*, *The Yearning*, *The Quick and the Fed*, *Madusa Bag*, *The Tiff*, *The Great Brain Robbery*, *In The Belly of the Beast*, *High Code*,



Wizards, *Warriors*, *And a Word from Our Sponsor*, *The Crusion Biscuits*, *Infected* (Parts 1 & 2) and *Identity Crisis*.

Missing Leaps

BBC2's Sunday lunch time series of *Quantum Leap* comprise 20 episodes from the first two series. Due to adult content the following nine episodes are being omitted: *Double Identity* (A4), *Honey-moon Express* (B1), *Disco Inferno* (B2), *The Americanisation of Machuco* (B3), *Blind Faith* (B5), *Another Mother* (B13), *Her Charm* (B15), *Goodnight Dear Heart* (B17) and *M.I.A.* (B22). Additionally the BBC's provisional transmission order is often at variance with the original US order.

TV News

The new series of *The Tomorrow People* will be broadcast for 10 weeks from Wednesday, 4 January 1995 at 16.40. BBC2 will run another themed evening on Saturday 17 December entitled *Weird Night*, encompassing all things odd. The JB Priestley post nuclear holocaust drama *Summer's Day Dream* (TV Zone #58) will be shown as part of the BBC's *Performance* on 26 November. ITV's Disney Club briefly features some *Dr Who* monsters and *Star Trek* characters on 27 November.

Who in the USA

Arbuthnot's proposed *Doctor Who* series continues to move along in low gear. The script is undergoing further minor re-writes, and a final version is hoped for by December. Shooting is no longer expected to take place during the fall, as the production would be threatened with poor weather conditions, and so March is the next likely start date. The producers are, however, confident that they can achieve an airdate in May.

Still no word as to who might play *Who*, and fan reaction to the project has been minimal. Apparently, Fox Television have not received a single postcard from the show's army of fans.

So get writing to:

John Marston, President Fox Television, 10291 West Pico Boulevard, Los Angeles, CA 90035

Meanwhile, in the UK there's new *Doctor Who* footage — of a sort — to be glimpsed in the BBC Video *More Than Thirty Years in the TARDIS* — including special effects re-creations of *Invasion of the Dinosaurs* and *Visit of the Daleks* (see photos)



Video Update - The Story So Far

(Please note: The list is subject to change)

PUBLISHERS: Video Gems (V), ITC (I), BBC (B), CIC (C), Lumina (L)

5th **Star Trek Boxed Sets** The Borg Boxed Set (C) £24.99

The Q Continuum Boxed Set (C) £24.99

The Next Generation Collectors Boxed Set (C) £19.99

Doctor Who: Snakehead (B)

28th

1995

February

6th

The Avengers 1920 (L) £10.99

Spiderman 1/2 (L) £10.99

March

6th

Doctor Who: The Android Invasion (B)

TinTin: The Black Island (L) £9.99

TinTin: TinTin in America (L) £9.99

April

3rd

Doctor Who: The Keys of Mars - doublepack (B)

The Day Of The Trifids (B)

May

3rd

Doctor Who: Carnival Of Monsters (B)

June

7th

Doctor Who: The Ice Warriors (B)

The Stone Tape (B)

July

3rd

Doctor Who: Time And The Rani (B)

August

2nd

Doctor Who: Frontier In Space - doublepack (B)

September

1st

K-9 & Company: A Girl's Best Friend (B)

October

1st

Doctor Who: Paradise Towers (B)

November

1st

Doctor Who: The Key To Time Season 16

December

1st

Doctor Who: The Key To Time Season 16

2nd

Doctor Who: The Key To Time Season 16

3rd

Doctor Who: The Key To Time Season 16

4th

Doctor Who: The Key To Time Season 16

5th

Doctor Who: The Key To Time Season 16

6th

Doctor Who: The Key To Time Season 16

7th

Doctor Who: The Key To Time Season 16

8th

Doctor Who: The Key To Time Season 16

9th

Doctor Who: The Key To Time Season 16

10th

Doctor Who: The Key To Time Season 16

11th

Doctor Who: The Key To Time Season 16

12th

Doctor Who: The Key To Time Season 16

13th

Doctor Who: The Key To Time Season 16

14th

Doctor Who: The Key To Time Season 16

15th

Doctor Who: The Key To Time Season 16

16th

Doctor Who: The Key To Time Season 16

17th

Doctor Who: The Key To Time Season 16



The USS Voyager, designed by Rick Sternbach under the direction of Star Trek production designer Richard James

The TREK Continues...

The Star Trek franchise makes another bold leap — this time to the theatre. From November 16-26, **Star Trek** will be treading the boards at the Churchill Theatre in Boreley, with the original crew. Cast details have not been finalized, but don't count on Shatner, Nimoy or all winging their way over from Hollywood... The play's producer is John Goss, the man behind the hugely successful **Thunderbirds** FA8 stage show — and after the Boreley run it will transfer to the West End, and then to Broadway. Tickets are £9.50, call 081-460-6677.

Meanwhile, **Star Trek: Generations** is undergoing reshoots after a lukewarm response to a preview showing. Meanwhile, some of the cast have publicly criticized the movie. Marina Sirtis commented in a US publication, "They have done better episodes than the movie, but they have not done many worse!"

Finally, US listings magazine **TV Guide** scooped the first studio shots from **Star Trek: Voyager**, with shots of the crew in costume. Also included were comments from some of the new crew although Genevieve Bujold was not available to talk about her exit.

In Print

A last minute disaster hit Virgin Books, which resulted in **Doctor Who - The Seventeen** by the Howe/Stammers/Walker team missing its 20th October

publication date. The reprographics company were on the point of producing the tome when it went into liquidation. Fortunately the photos were recovered and sent to a UK company for printing (at much greater cost), but the publication deadline could not be met. Latest additions to Virgin Books' 1995 **Doctor Who** schedule include **The Doctor Who Art of Andrew Skilleter** planned for November while Sophie Aldred and effects supervisor Mike Tucker are collaborating on **Acid**, which will examine the era of the most recent companion **Decalog 2** edited by Mark Stammers and Stephen James Walker is scheduled for July with a large format paperback provisionally titled **The Companions** by David Howe and Mark Stammers for October. **The Fifth Doctor Handbook** will be written by David Howe and Stephen James Walker for November publication. **New Adventures** include David McIntee's purely historical **Sansary for next April**, which sees the Doctor and Benny visit 18th Century Earth. **Hanson Nature** (Paul Cornell) is set for May with Dave Stone's **Sky Pirates** due in July.

Forthcoming

A new thriller series **File Under Deceased** is being developed for ITV Saturday nights in 1996. Based on Sarah Lacey's



and the **Bonesmen** (3 eps from 9th), **Dragonfire** (3 eps from 14th), **Remembrance of the Daleks** (4 eps from 19th), **The Happiness Patrol** (3 eps from 23rd) and **Silver Nemesis** (3 eps from 28th).

Dalek Mystery

The national press and **The Stage** reported the death of Dennis Ryan, a man credited with having achieved fame for having designed the Daleks. However, it transpires he had no involvement in their creation while the actual designer, Ray Cusack, is very much alive!



Just passing through: **Doctor Who** #3 and Captain Picard, alias Jon Pertwee and Patrick Stewart, talking to William Campbell at the 38th British Star Trek convention Archer



For a round-up of the
cult tv events of the year...

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B5 Boob

The UK got a better deal on the final episode of season one, *Chrysalis* — no doubt about it. Not only did it air in the US at a later date, a technical problem resulted in the broadcast of the wrong version in some areas.

As J. Michael Straczynski explains: "CVC checks an episode of any series prior to uplink to make sure it's okay. Though they've had it for four months, they only got around to checking it the day before uplink. During this, they found a couple of small audio pops. The kind of thing that could be fixed in about five minutes. But since it was the evening, Modern Video decided to fix it for us by rebuilding the entire episode. 'Well, when they rebuilt the episode they didn't use all the correct footage. Some of what was used was raw footage. Example: when Londo goes to meet someone in the Garden, there's supposed to be a great composite shot there of the interior of the Garden area, and a hedge maze (The UK saw this version of it last month.) But when the episode was rebuilt, they used the raw footage segment showing Londo and a partial hedge in the soundstage, where you can see the stage wall, and the pipes, and the EXIT signs. No composite.' Fortunately, the problem was able to be corrected before Chrysalis aired in the majority of markets in the States.

novels, Lysette Anthony has been lined up to play the lead.

The Children's Film and TV Foundation have put up a \$1.6 million budget to enable *Hob*, a tv movie about a young family and the villages of a sleepy farming town becoming involved in a spectacular conflict between earthly and mystical powers, to be shot in Ireland.

The second series of *Cadfael* went into production in Hungary on 10th October with director Herbert Wise working on screenplays by Russell Lewis and Chris Russell. Derek Jacobi leads a cast that includes Mark Charnock, Michael Culver, Julian Firth, Terence Hardiman and Albie Woodington.

A 13-episode animated spin-off series from the largely successful film *The Mask* is being made in the US.

Following the poor reception to the first series of *Scavengers*, the format has been altered for

its second season in 1995. Doug Schwabe of Carlson's production partner Twentieth Century Fox put a brave face on it saying, "It has neither been a disaster nor a runaway success. Carlson has not lost confidence in the programme. The jury is still out on *Scavengers*."

A new 26-part children's animation series *The Prince of Atlantis* is coming to the BBC using a new computerized animation technique, which combines 2D and 3D imagery.

The realization of a big screen version of *The Saint* has become more likely with confirmation that Philip Noyce will direct with a \$35 million budget at his disposal. Hugh Grant has been approached to play Simon Templar.

Satellite & Cable

The proposed European Sci-Fi Channel has suffered further delays and has been put on ice until at least the New Year. The Family Channel is negotiating with the BBC to secure programming from its archive.

Shorts

Red Dwarf actor Craig Charles was released on bail on 25th October, three months after being arrested. The trial is due to take place at the Old Bailey in March. *Red Dwarf VII* will be produced regardless of the outcome.

A life-size "FAB 1" Buika Royce was on sale at the 1994 Pop Culture Memorabilia Fair held at the Wembley Exhibition Centre on 23 October priced £750,000.

Update

DS9 - Season 3

(24 Oct) *Second Skin* Investigating records which indicate she was a Cardassian prisoner — of which she has no memory — Kira is kidnapped and wakes up on the Cardassian home-world. She now has the features of a Cardassian, and is informed she is a spy who was sent on an undercover mission to Bajor a decade ago. Guest stars: Andrew Robinson (Garak), Gregory Sierra (Entek), Tony Popenfuss (Yem), Cindy Kitz (T'Pol) and Lawrence Pressman (Ghemor). Written by Robert Hewitt Wolfe, directed by Les Landau.

(31 Oct) *The Abandoned Quark* purchases the wreckage of a crashed ship, but an alien baby is found on board. The infant grows within hours, to become a violent teenage Jem'Hadar. Odo takes the alien under his wing, to convince it there is more to life than fighting. Guest stars: Jill Sayre (Moria), Bumper Robinson (Teenager), Leslie Blevins (Bosic Captain). Directed by Avery Brooks. (07 Nov) *Civil Defense Working* in the ore processing unit, O'Brien and Jaxa accidentally activate an old automated Cardassian doomsday device. They are trapped, and while Kira is forced to destroy the station's life support system in order to halt the release of poison gas, DS9 counts down to destruction in two hours... Guest stars: Andrew Robinson

(14 Nov) *Mendian* Exploring the Gamma Quadrant in the Defiant, Sisko, Dax and Bashir see a planet materialize. The planet is Mendian, which shifts between dimensions, and Dax falls in love with a native called Doral. But their relationship is threatened by news that Mendian will soon shift dimensions for sixty years. Guest stars: Brett Cullen (Doral), Christine Healy (Selim), Jeffrey Combs (Tirion). Directed by Jonathan Frakes.

(21 Nov) *Defiant* William Riker arrives on DS9, and steals the Defiant. He is actually Thomas Riker, the duplicate, who is now a member of the Maquis and on a mission to attack the Cardassians. Guest stars: Jonathan Frakes (Riker), Mark Alamo (Gul Dukat), Treva O'Neil (Konnas), Shannon Cochran (Kaita), Tamal (Michael Canavan). Written by Ronald D. Moore, directed by Cliff Bole.

(28 Nov) *Possession* No details yet available.



Second Skin



The Abandoned



Mendian



Defiant



OUT OF THE BOX

What's on around the UK

(If you spot something we've missed, please write and let us know the relevant details)

(Please note: The list is subject to change)

Daily (Monday - Friday)

02.00	Moonlighting (except Thursday/20 Dec)	Family
16.30	Halfway Across the Galaxy and Ten Left	TCC
17.00/22.30	The Adventures of Tintin (except 26 Dec)	Family
17.00/22.00	Star Trek: The Next Generation	Sky One
21.00	Moonlighting (except Wednesday 26 Dec)	Family
21.00	The Twilight Zone	Bravo
23.55	Doctor Who	UK Gold

Mondays

01.10	Doomwatch (to 5 Dec)	UK Gold
14.00/20.00	The Avengers	Bravo
17.00	Batmen	S4C
18.00	The Protectors	Bravo
19.30	Buck Rogers in the 25th Century	BBC2
20.00	The Invisible Man	Bravo
20.00	The Adventures of Brisco County, Jr	Sky One

Tuesdays

00.45	Gangsters (to Nov 28)	UK Gold
15.20	Specsavers III (to 20 Dec)	BBC1
18.00	Batmen	C4
18.00	The Green Hornet (to 29 Nov)	Bravo
18.30	The Time Tunnel (to 22 Nov)	Bravo

Wednesdays

14.00/20.00	The Avengers	Bravo
18.00	Star Trek: Next Generation (Season 4 to 6)	BBC2
18.00	Mork and Mindy	C4
18.00	The Protectors	Bravo
18.30	Joe 90	Nickelodeon
21.00	The Wanderer (to 7 Dec)	Sky One

Thursdays

18.35	Pirates (22 Dec)	BBC1
18.00	The Green Hornet (to 1 Dec)	Bravo
18.30	I Spy	Bravo
21.00	The X-Files	BBC2

Fridays

14.00/20.00	The Avengers	Bravo
16.40	Virtually Impossible (from 18 Nov)	ITV
18.00	The Protectors	Bravo
18.00	Captain Scarlet	BBC2
18.25	Randall & Hopkirk (Deceased)	BBC2
18.30	Edgar Wallace	Bravo
18.30	Joe 90	Nickelodeon
23.00	The Time Tunnel (to 25 Nov)	Bravo

Saturdays

07.30	Five Children And It (19 Nov to 24 Dec)	UK Gold
08.30	The Tripods	UK Gold
08.30	The New Adventures of Superman	BBC1
08.30	Superboy	Sky One
08.45	The Mighty Morphin Power Rangers	ITV
09.15	X Men (part of Live & Kicking)	BBC1
10.30/17.30	Joe 90	Nickelodeon
11.00	Doomwatch (to 26 Nov)	UK Gold
11.30/17.30	The Mighty Morphin Power Rangers	Sky One
15.00	Edgar Wallace	Bravo
16.00	Wonder Woman	Sky One
16.00	Stakes' 7	UK Gold
19.00	Kung Fu: The Legend Continues	Sky One
19.00	The Tripods	UK Gold
19.00	Weird Night (17 Dec)	BBC2
21.30	Performance: A Summer's Day Dream (26 Nov)	BBC2

Sundays

00.30	Monsters	Sky One
07.30	The Chronicles of Narnia	UK Gold
08.30	Superboy	Sky One
08.30	Bill And Ted's Excellent Adventures	C4
10.10	Doctor Who (Crimbus)	UK Gold
10.30/17.30	Joe 90	Nickelodeon
11.30	The Mighty Morphin Power Rangers	Sky One
12.00	Stakes' 7	UK Gold
12.00	Quantum Leap	BBC2
14.00	The Young Indiana Jones Chronicles	Sky One
14.00	I Spy	Bravo
15.00	Gat Smart	Bravo
20.00	Star Trek: Next Generation (Season 7)	Sky One
21.00	Highlander: The Series	Sky One
22.30	Duckman	Sky One

US Updates

More X-Files to investigate



The X-Files

(23 Sept) The Host A man's decomposed body is found in some and Mulder is given the supposedly routine murder case. But after Scully's autopsy turns up a parasite living inside the body and a sewer worker is attacked and bitten by something, it opens up a whole new can of worms. Guest stars: Freddy Ardouci (Det Noeman), Marc Bauer (Agent Braentzen), Darrn Morgan (Flakeman). Written by Chris Carter, directed by Daniel Sackheim.

(30 Sept) Blood A recent rash of killings in a small town brings Mulder to probe the murders.

A task made more difficult by the fact that none of them had any previous history of violence and all died at the end of their berserker rages. The only clues are some destroyed electronics and an unknown organic substance. Guest stars: Tom Bradwood (Frohke), John Cuyun (Sheriff Spencer), Andre Daniels (Harry McNelly), Kimberly Ashlyn Goss (Mrs McRoberts), Dean Haglund (Lynch), John Henke (Tiber), Bryce Harwood (Byers), William Sanderson (Edward Fursch), Written by Glen Morgan and James Wong from a story by Darrn Morgan, directed by David Nutter (7 Oct) Sleepless Mulder is assigned a new partner and they investigate the deaths of two men. Through the aid of an unknown government operative, Mulder discovers a secret US Marine Corps experiment conducted during the Vietnam war in which soldiers were surgically deprived of sleep to increase their ferocity. Guest stars: Mitch Pileggi (Assistant Director), Nic Lea (Alex Krycek), Tony Todd (Augustus Cole), Steven Williams (Mr XL), Jonathan Gries (Sal Madala). Written by Howard Gordon, directed by Rob Bowman.

(14 Oct) Duane Barry Guest cast: Nic Lea (Alex Krycek), CCH Pounder (Agent Kaskin), Steve Railsback (Duane Barry), Frank C Turner (Dr Hakke). Written and directed by Chris Carter. (21 Oct) Accusation Written by Paul Brown, directed by Michael Lange (28 Oct) 3 Written by Glen Morgan and James Wong, original script by Chris Ruppenthal.

In the UK, The X-Files is currently BBC2's most watched programme.

REPLACEMENT: Transmission of Season Three in the US is as follows - The Sermus (3 Oct), Line of Fire (10 Oct), The Revolutionary (17 Oct), Cross of St Antoine (24 Oct), Rule of Passage (31 Oct), Courage (7 Nov), The Lamb (14 Nov), Obsession (21 Nov), Shadows (28 Nov), Swords, Line & Videotape (5 Dec). A run of repeats is then followed by Vendetta (8 Feb), They Also Serve (13 Feb).

SEE ALSO: DSV Further season two files are: Playtime, When We Dead Awaken, Sincere Form of Flattery and By Any Other Name

New problems for some new faces in the Qwest DSV





ED BYE DIRECTING RED DWARF

ED BYE knew he wanted to direct *Red Dwarf* as soon as he saw the first script. "It was a Science Fiction script that actually dealt with the interesting ideas of Science Fiction," he says. "It was about a man who's been in suspended animation for hundreds and hundreds of years and all the characters are severely flawed in one way or another — there's no obvious heroes here. I just thought it was great."

Ed describes his four series on board *Red Dwarf* as "a voyage of discovery". He joined at the invitation of Producer Paul Jackson having worked with him on programmes including *The Young Ones* and *Three of a Kind* at the BBC. In a sense he was on familiar territory with *Red Dwarf*, trying out a new and untested form of comedy. "I've always worked on programmes like that," he says, remembering the type of comments he used to get. "'Oh God, you're not doing that are you?' You'll get into so much trouble!"

Feet Finding

"At the beginning we were floundering around a bit trying to find our feet, trying to decide if everything should be really funny or everything should be really Science Fiction-y or everything should be really dramatic. In the end we realized it should be all of those things."

During the first four series, Ed was constantly charting unexplored space, trying to translate ideas on paper into reality on

screen within a comedy budget. "I always see that as a bit of a challenge," he says. "There's been one or two times when I've had to say 'I'm sorry, I don't think that's possible'. Things like 'Lister mounts giant cockroach and flies to garbage world'. You think, 'Well with the best will in the world this is going to look like a bad version of *The Muppets*!'"

Hologram Ideas

Another special effect which had to go by the board was any attempt to make Rimmer more like a hologram, other than sticking an 'H' on his forehead. "I would

have loved to have employed a technique that wherever he walked he was slightly transparent," says Ed. "But you couldn't do it without awful restrictions on his performance, like he'd have to be acting in another room somewhere which would have been impossible. There was an idea where I was going to try and make him black and white and everything else colour. But in order to do that he'd have to have been painted bright green from head to toe! I decided not to use that method. It's bad enough posing one man's face into rubber all his life [with Kryten], I just don't think I could have turned another man green at the same time!"



Kryten, in whatever form, made explaining things easier.



The only indication Rimmer was a hologram was an 'H' on his forehead. Ed Bye would have liked to use more sophisticated techniques Photo © David Hughes

SFX-Wise

Ed came in *Red Dwarf* well-versed in special effects, having blown up crazy comedians in several chaotic sit-coms. "I knew the special effects department quite well because of all the work we'd been doing with them over the years, particularly in *The Young Ones*. And the better ones like Peter Wragg have a strong knowledge of video effects, so that worked out quite well. The difficulty with it is that effects always take a long time and in a comedy show they don't normally give you a long time. Somebody coming in and breaking a cup would be the greatest piece of trauma in a regular sit-com, whereas this is people being blown up, wandering around in different parallel universes and on board spaceships. But we managed to do it — God knows how!"

Yet there were times when the ideas were so bizarre it was difficult to make them understandable. "At one stage [in *Timeslides*] six Rimmers were wandering around the same room and the rational explanation why six Rimmers were walk-

ing round the room was so complicated that you would have had to have written a separate book to describe it! I remember the Production Manager, Mike Agnew,

Timeslides combined some of the most bizarre ideas



Ed Bye
Photo © J. Kline



trying to remind people of the plot and you could just feel the audience desperately trying to keep up with him."

Comedy Pull

For many fans, it's the quality of the comedy that draws them to the show. Ed claims he had little to do with making it funny, laying that achievement at the feet of writers Rob Grant and Doug Naylor. "The scripts were so good and the jokes so strong in them and they were written for those characters, it wasn't that tough. I was never particularly worried about the comedy in terms of it working on the

screen because it's all in the writing."

Casting the *Red Dwarf* crew, the producers had gone for comedy performers rather than actors. Ed had to make sure the potential they had shown in the audition was fulfilled. "There were a few problems initially," he admits. "Actually think people who can do comedy can more or less do anything else because it's the most difficult thing to do. Danny [John-Jules, Cat] had done less acting possibly than the others, but I worked with him a lot and he had a knack for personality that suited that character so well. Chris Barrie [Rimmer] had probably the most difficult job. He occasionally had to do awfully difficult soul-searching speeches, not being able to touch anything and being mad. But he was very good, and looking back on them I think he was great."

Enter Kryten

The addition of Robert Llewellyn as Kryten in the third series changed the balance of the show and made the difficult job of explaining everything a little easier. "It made a lot of difference," agrees Ed. "One of the good things about it was he

could carry a lot of plot in exposition because he was the logical explanation for everything that happened. So whenever they say, 'Why is this thing happening to us?', instead of us having to have some tortuous convoluted route to find out why something's happening to them, Kryten can go, 'Ah, if my memory banks serve me...' and help us out. Also he was great for one-liners and he's funny; a robot with a servile comedic attitude is funny. He fitted in nicely, I liked him a lot."

The production team were always pushing back the barriers of what could be achieved on television. Ed was a vital part of many discussions where they explored what they could do next. "*Marooned* was an example of sitting down with the effects guys and saying, 'What can we exploit here?'" Ed remembers. "*Snow* was easy" they said. It was probably the most foolish thing he ever said. He regretted those words so bitterly he could have bitten his tongue off!

"We shot a sequence for *Marooned* in a studio in Liverpool and in order to be like a blizzard we had to fill the studio with polystyrene little balls which are like snow, and soap flakes so it would stick to

their faces. We had to pour all this in front of a fan which was fuelled by a VW Beetle's engine — so this fan is really strong. Then all the stuff would come out and Craig [Charles, Lister] would have to stagger around with bits of soap flakes going into his eyes, up his nose, down his mouth, in his ears — everywhere! Having committed ourselves to this snow idea we had to crack on with it. It worked in the end, but it was hard."

Location

The alternative to building an alien planet in a studio is to go on location, something *Red Dwarf* did with limited success. "One of things we'd said we'd never do is go to quarries and things like that where it's very obvious it's not Vesuvius or Venus or some asteroid belt. However, we did."

The programme's first excursion was to Wales for *Better Than Life*. "Rhyd beach — unless it's been like the weather's been last week [very sunny] — doesn't actually look like Hawaii. So there were a few problems with that, but I think a lot of good ideas came out of it and I think we got away with it because there were some very funny bits in it. They opened a door coming off a golf course straight onto a beach and somehow that effect worked much better than I'd anticipated, it got a huge laugh... The trouble for me is when I look at something that was shot on location I grind my teeth in anxiety because it could have been a lot better."

Repeat Anxieties

With all of Ed's *Red Dwarf* episodes getting a repeat on BBC2, he's had some anxious moments. "I turn them on and think, 'Oh I don't know if I can watch this' because by the time a show goes out you've seen it 700 times. But I have to say I got hooked on my own programme." He laughs. "It's very sad isn't it? But they were great. Looking back on them I thought, 'God, these have really held up well' because a lot of comedy shows when they're repeated just don't make it."

Ed gave up directing and producing the programme after four series. Although he was invited back for *Red Dwarf V*, circumstances stood in his way. "I had committed myself to another show almost the day before they got confirmation of another series and I couldn't really get out of it," he says. "And I thought I needed it

Kryten changed the balance of the show

Photo © Graham Taylor



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break from it to be honest because it's a very tiring and difficult show to do. It's sort of like every rule is bent to try and get everything done in time to the quality that we wanted so we'd be working 'till three in the morning and non-stop stuff all the time. But I wouldn't mind coming back to it at sometime or another."

He smiles when it's suggested he's missed by the cast. "It's only because I think people have distorted memories, only because we sort of grew up together doing it. It's been a difficult one for other people to do because it's a hybrid."

If he was to come back as director he says there's "loads of things" he'd like to do with *Red Dwarf*. "But they could all be done in the next series," he continues. "I'd quite like Rimmer to become human for a bit, which he did in *Better Than Life* and he did in another episode [*Timeslides*] and was killed immediately and became a hologram again. I'd like to do some more stunt work, that's the only thing I don't think we really explored properly."

Ed Bye remembers his time on board the Jupiter Mining Corporation ship *Red Dwarf* as being hard work, but fun. But it's been the popularity of the repeats that has been the most satisfying. "It just vindicates any doubts you ever had about it because it's a truly brilliant show," he says.

Jane Killick

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Believable

Lee McNaught
Livingston, West Lothian
There seem to be extreme reactions to *Babylon 5*. Having been brought up on *Star Trek* plus TNG, we have come to accept certain criteria for Science Fiction series of this type. *Babylon 5* does not follow the pattern. I hated the first few episodes, so didn't watch, started to watch near the end, and have since been kicking myself for missing a large chunk of BS. Michael O'Hare will be missed, but I would miss Andreas Katsulas and Jerry Doyle more. This is a more believable Science Fiction series and makes *Star Trek: TNG* seem anemic in comparison. Roll on the new series and hopefully a repeat of series one so I can catch up.

Axe-Grinding

S Deig
Newton, Chester
I appreciate that the male-female mix on the letters page probably reflects the readership, but why do those females amongst us feel able to comment when they have a political axe to grind? In response to Isabella Varney's letter, may I say, "Aren't we in danger of taking ourselves a little too seriously, dearie?" If anyone is riddled with prejudices, it's Isabella, finding it oh so easy to pigeon-hole the alien into her own nasty little racial stereotypes. I like *Babylon 5*. It entertains me. Which is the point, after all. However, I seem to have nussed the cultural (and political) Nerva. It is inefficient, violent and intolerant, with poverty, discrimination and even war strikes. Just like the democracies we all know and love, true, but a long way from an ideal society.

Finally, if you can't stand a bit of grit in your TV programmes, stick to the pure British ones (umm, which are those, exactly?), and leave the 'Stars and Stripes' waving to those of us who obviously don't know we're being offended. After all, you need grit to make pearls, don't you?

TV Zone: And...

Lynne Lancaster
North Sheen, Brompton
I am sure that this will not be the only response to Isabella Varney's letter but I feel compelled to write particularly because so very few of your printed correspondents appear to be female. Obviously Ms Varney's socio-cultural/political opinions are blinding her to the fact that the programmes she cited are meant as pure entertainment and not as an indictment or comment on life in the twentieth century. I could find a political message in an advert for Cernay if I were so inclined. For instance, the babe in the bath is a metaphor for British arms manufacturers bathing in the blood of innocents like the people of East Timor — please insert more suitable metaphor if appropriate. Fortunately, not everyone is a xenophobic as Ms Varney seems to be and I for one will not allow politics to get in the way of a good story. Since *British Sci-Fi* and *Fantasy* are treated by the television media with obvious contempt (*Blake's 7* and *Doctor Who* being prime examples), we, the viewers, must make do with what there is. *Babylon 5* is by far the best of the current bunch and Season 2 is eagerly awaited in my household. The only gripe I have about the programme is the scheduling — dear C4 can we please have an edited repeat of a more suitable time? The X-Files

are pure junk but nevertheless enjoyable. Lois and Clark is also a big favourite. I will even admit to watching *War of the Worlds* and express puzzlement as to why Season 2 has not been aired in the Granada region. I know that the programme is notoriously bad but that simply adds to the hilarity of the rubbish acting and storylines. I also know it has a faithful following who are asking the question "When will it be back?" Finally, can anyone tell me if and when *Highlander: The Series* will make its debut on British tv? I am in danger of wiping out my domestic budget buying the videos, and my husband has threatened to cite ITV as co-responsible if we divorce.

TV Zone: No plans have been announced for *Highlander's* transmission on terrestrial tv.

Evolution

Gary I J Pollock
Grangemouth, Stirlingshire
After a very interesting letters page in issue #60 I thought I would cheer you up by congratulating you on managing to survive five years in the very competitive magazine market. I can remember those early issues and those terrible comic strips. I hope that these will not return in your improved issue 63. I'm glad that you have adapted over the years and have covered many different areas. I must admit I wasn't overly impressed with early *Babylon 5* episodes, in fact I regularly fell asleep during them, one of the problems of having a TV in your bedroom, but the last few *Babylon 5* have been brilliant. Now I am not going to compare *Babylon 5* with *Deep Space Nine* as they are separate entities. Talking of *Deep Space*

Nine, I managed to see *The Search I & II* on 16th October and couldn't believe my eyes when the Defiant opened fire. The third season of *DS9* is touch-and-go but I hate to say it, I have a secret hope that *Voyager* doesn't do as well as *DS9*. *DS9* would cease if *Voyager* takes off. *DS9* has two to three months in the States without the *Next Generation* and before the *Voyager* boldly gets lost where no one has got lost before.

I know a lot of people believe that *Star Trek* is being re-moulded by Rick Berman, who can only replace and not succeed Gene Roddenberry, as parish believe Gene's vision should remain the same. To return to my first point, you have had to adapt your own magazine to survive and so has *Star Trek*, as a change is part of evolution and *Star Trek* must evolve further to continue into the real 21st Century even if conflict and renegade Starfleet officers have to be a part of the *Star Trek* universe. I personally hope for a series from the Magua's side and the way they look at the Federation and the Cardassians.

TV Zone: Many thanks for the compliments. The 'new' TV Zone will provide even more each month, and there will be a change in style, but nothing major. Oh, and the comic strip will not return...

Out of this World

P Hayles
Swanton
Yes! At last people are coming forward and saying they like both *Babylon 5* and *Star Trek: TNG*. Think they are both... out of this world, excuse the pun! Having read that BS merchandise is on the way, do you know what will be available, and when? I am especially interested in the videos, I already have the pilot episode on sell-through, and a BS magazine? Is there also any chance you could print a picture of Mira Furlan (Delema) out of costume, as I think admitting to fancying an alien is quite sad! TV Zone: No picture of Mira available at the moment. *Babylon 5* is due to be released on video in the States 'in the near future', with wide-screen laser discs in the pipe-line, and in our review pages there's another UK video release, read only! As reported previously, there will be books



The Highlander in *War of the Worlds*? It's Season 2, nowhere in sight on ITV schedules...

and a comic series. A soundtrack CD is also imminent in the US.

All Edited Things...

C S Blakebrough
Elland, W Yorks

Can anyone tell me why CIC have released the final episode of *Star Trek: TNG All Good Things...* in an edited two-part format instead of the original feature length version? Whilst I know this edited version is for re-runs in the States after its initial showing, the same is true of the pilot *Encounter at Farpoint* and the DS9 pilot *Emvassy* but we didn't get the two-part versions on video then, so why change now? It completely disrupts the flow of the episode and the addition of a second set of titles into the 88-minute running time plus a 'Last time on *Star Trek*' section also means almost 4 minutes' worth of footage is now lost! So why have CIC, who have always done well with releases to date, decided on this version for video release? And will we see the full version get a video release?

Julie C Smith

Bournemouth, Dorset
I was looking forward to finally having *All Good Things...* on tape for keeps, but to my horror tape B9 from CIC is not the final episode I know and love.

I know of at least four scenes edited out which are as follows:
1. Geordi looking at this hands while lying on a bed in sickbay.
2. When Q takes Picard back to prehistoric Earth, he wipes his fingers across the rock face and says, "I must have a word with the mud".

3. Picard asks the future Worf for assistance. When Worf angrily sweeps the items off his desk, he sulkily replies that Picard always used his Klingon knowledge to get what he wanted from him.
4. Where an ageing Q, with an air trumpet appears to Picard in Beverly's ready room (A photograph of this scene features in *TV Zone* #55).

Why has CIC done this to tape B9 and will they produce the undivided and unedited version for the collectors' edition of *All Good Things...* when released in December?

TV Zone: *CIC Video responds...*
The original *All Good Things...* was aired as a feature-length episode. This, however, was divided to make two episodes in the US and for continuation purposes the second episode began with some of the



William, what have they done to the video of *All Good Things...*?

series from the first episode. Certain scenes were cut because of the time restrictions of the US slot. The Master tape for international duplication contained the cut versions of the episodes. This was not communicated to CIC (UK) by Paramount before duplication began.

On December 5th, a limited edition *Next Generation Collectors' Set* will be released. This will contain the full length version of *All Good Things...* along with a 50 minutes behind the scenes documentary hosted by Jonathan Frakes, trailers for all seven movies (including the new *Generations* movie) and a 24-page booklet packed with information about *Star Trek: The Next Generation*. Each collector's full-size film case is individually numbered and will be available from all good video outlets with a recommended retail price of £19.99.

Phil Walker

South Norwood, London
I have just finished watching the final *Next Generation* story, *All Good Things...* which I enjoyed greatly, but I think I've noticed an error. As the *Enterprise* comes to the rescue of the *Pastor* in the future, you can see its registry number NCC-1701-D, which can't be right, unless *Star Trek* has given up smothering and re-litening its starships. Also, as this *Enterprise* has three nacelles and a new phaser weapon, it surely can't be a refit of the 1701-D. I wonder if anyone else has seen this, and agrees with me. (I admit it could be NCC-1701-A, but to my eyes it looked like a 'D').

Whilst I am sad that there will be no further *Next Generations* made, I feel that this is a good decision as recent stories have become a bit flat and rather tired. It is difficult to believe that in the same season you can have such good stories as *Gambit* and *Parallels*, compared with rubbish like *Genesis* and *Emergency*. They were almost as bad as *Babylon 5*! (That will get the letters coming in!)

Incidental Who

Jason Maxworthy

Cocken, Swarzen
Being an avid collector of all things *Doctor Who*, I am curious as to whether there are any plans of any kind by the BBC to release any more of the show's incidental music. I feel personally that there is so much more brilliant music that could be brought out. For instance, the incidentals from *Logopolis*, *Castrovalva*, *The Minstrel*, *Murder on Mind*, *The Two Doctors* and *Silver Nemesis* to name but a few and perhaps some of the earlier experimental work from *The Ice Warriors*.

The latest releases such as *Cybernetic* and the *Worlds of Doctor Who* are really superb music and would never be out of place in *Who*, but please can we have some of the stuff we actually remember, for old times' sake?

TV Zone: *The BBC no longer releases its music, and nobody else seems to have any plans to release Who music.*

Tripods

Craig Reilly

East Kilbride, Glasgow
After waiting nigh on 10 years I am delighted that the BBC released *The Tripods* on video. Although in a minority, I thought the series was brilliant and to be frank, after waiting such a length of time, had despaired of ever seeing it again.

In anticipation then, I open issue #59 of *TV Zone*, to find that in the future video releases section there is no mention of the second series video release dates. Further enquiries (a phone call to BBC Enterprises) confirms that "there are no

definite plans" to release the second series. Please tell me that this is not true! After the misery disband fan like myself went through when the third series was cancelled, surely they would not deny us at least the second season on video?

On another note, is there anywhere that Ken Freeman's excellent theme and/or incidental music from *The Tripods* can be obtained?

TV Zone: *Only the theme was released on a BBC single, now deleted. The first season did not perform well, so the second season's release is unlikely. The only chance of seeing it now is on UK Gold.*

Under-Exposed

Jeni Prettyman

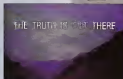
Tamworth, Staffs
After watching the first three episodes of *The X-Files*, I think it's brilliant. The first episode was one of the best pilots I've seen, with surprisingly unwooden acting. Could we have a *Mulder/Scully* poster please? Although *Northern Exposure* is supposed to be a cult TV programme, it's rarely covered in *TV Zone*. Some coverage would be useful, as it's not considered mainstream enough to be included in "normal" magazines and information is hard to find.

Speaking of *Northern Exposure*, are Jo Anderson (of *Beauty and the Beast* and guest spots on NE) and Gillian Anderson (of *The X-Files*) related? They look very similar and their surnames are the same. Was that a stupid question? Judging by the letters on the subject, I must be the only person to have enjoyed the last episode of *Quantum Leap*.

The ending was sad, but it keeps us wondering if Sam is still out there, righting wrongs. One thought, though — if Al married Beth, would he and Sam ever have met and become friends? Finally, and I'll probably get slapped off for this, but I do like *Babylon 5* OK, the lines can get a bit corny ("Just one question: why?" "Why not?" "That's not an answer." "Yes it is, it's just not the one you expected." etc) but the ideas are good and I have to agree with Sue Flower that its vision of the future is a little more realistic than *Star Trek*.

TV Zone: *And that's that... See you next month...*





Credits

Special Agent Fox Mulder David Duchovny
 Agent Dana Scully Gillian Anderson
 Executive Producer Chris Carter
 Line Producer Joseph Patrick Finn
 Supervising Producers Daniel Sackheim (ep1)
 Howard Gordon & Alex Gansa (eps 2-24)
 Co-Executive Producers James Wong & Glen Morgan,
 R W Goodwin
 Co-Producers Paul Rabwin,
 Paul Barber & Larry Barber
 Music Mark Snow
 Created by Chris Carter

A1 The X-Files

Writer Chris Carter
 Director Robert Mandel
 Chief Blewies (Charles Cloft), Dr Jay Norman
 (CIV DeYoung), Therese Norman (Sarah
 Koskoff), Detective Miles (Leon Russom), Billy
 Miles (Zachary Ansley), Coroner Trutt



(Stephen E Miller), Dr Glass (Malcolm Stewart), Orderly (Alexandra Berlin), Dr Heitz
 Weber (Jim Janson)

FBI Agent Dana Scully is assigned to work with Special Agent Fox Mulder on the controversial X-Files. Investigating the mysterious deaths of several teenagers in Oregon, Mulder believes that the victims had been abducted and experimented on by extraterrestrials. Although still skeptical of Mulder's theories, Scully suspects that their investigation is being hindered by not only the uncooperative locals but by her own superiors.

First US transmission: 10th September 1993

A2 Deep Throat

Writer Chris Carter
 Director Daniel Sackheim
 Deep Throat (Jerry Hardin), Paul Mossinger
 (Michael Bryan French), Emil (Seth Green),
 Mrs Budahas (Gabrielle Rose), Ladonna
 (Monica Parker), Verla McLennan (Shasha
 Moore), Zoe (Lailania Lindbjerg), Lt Col
 Budahas (Andrew Johnston)

Despite the warning of a mysterious government official known as Deep Throat, Mulder and Scully investigate UFO sightings at the Ellens Airbase in Idaho. Mulder suspects the military is using recovered UFO technology to build high speed aircraft. The military, however, intends to keep its secrets.

First US transmission: 17 September 1993

A3 Squeeze

Writers Glen Morgan & James Wong
 Director Harry Longstreet
 Eugene Tooms (Doug Hutchinson), Agent Tom
 Colton (Daniel Logue), Lt Frank Briggs (Harry
 Beckman), Fuller (Kevin McNulty), Usher



(Terance Kelly), Examiner (Colleen Winton)
 An old friend of Scully's, Tom Colton, asks her to assist him in a murder investigation, where the victims have been found in locked rooms with their livers torn out. Mulder discovers that the murderer is Eugene Tooms, a mutant.

First US transmission: 24th September 1993

A4 Conduit

Writers Alex Gansa & Howard Gordon
 Director Daniel Sackheim
 Darlen Morris (Carna Snodgrass), Chief
 Blewies (Charles Cloft), Tessa (Shelly Owens),
 Holtzman (Don Thompson), Leza Atsum (Anko
 Monson), Ruby (Tayna Dee)

With echoes of the apparent abduction by aliens of his own sister, Mulder investigates the disappearance of a teenage girl, Ruby. He and Scully discover that Ruby's young brother may be the key to the mystery as he is apparently able to receive messages from the aliens.

First US transmission: 1st October 1993

A5 Jersey Devil

Writer Chris Carter
 Director Joe Napolitano
 Det Thompson (Wayne Tippett), Dr Diamond
 (Gregory Sierra), The Ranger (Michael
 McRae), The Creature (Cisire Stensfeld),
 Glenna (Jill Teed), Ellen (Taman Kelsay), Rod
 (Andrew Arnie), Det (Bill Dow), Jack (Frothgar
 Matthews)

The discovery of a cannibalized human corpse in New Jersey State Park leads to Mulder's search for a wild creature he believes may be a missing link in human evolution. Despite the attempts of the local police to cover up the case, Mulder refuses to be frightened off.

First US transmission: 8th October 1993

A6 Shadows

Writers Glen Morgan & James Wong
 Director Michael Katleman
 Robert Dordun (Barry Primus), Lauren Kile



(Lisa Waltz), Ellen Blodcoe (Lorena Gale), Ms Saunders (Veena Sood), Webster (Daryl Hayes), Pathologist (Kelli Fox), Cop (Tom Pickett), Groundskeeper (Tom Heaton), Ms Lange (Jane Woods-Morris), Jane Morris (Nora McLellan), Ms Winn (Anna Ferguson)

Mulder and Scully are brought in to examine two unusual corpses. The trail leads the two agents to a company secretary, Lauren Kite whose boss recently committed suicide. However, it seems Lauren's boss was murdered and his ghost is protecting her from his killers.

First US transmission: 22nd October 1993

A7 Ghost in the Machine

Writers

..... Alex Gansa & Howard Gordon
Director Jerrold Freedman
Agent Jerry Lamana (Wayne Duvall), Brad Wilczek (Rob Labelle), Clyde Peterson (Bla Marikuma), Deep Throat (Jerry Hardin)

A former partner of Mulder's, Jerry Lamana asks him to help out on a case. The head of a high-tech computer company has been electrocuted and Mulder traces the source to the advanced computer controlling the entire complex. At the urging of Deep Throat, but against the wishes of the Defence Department, Mulder and Scully try to deactivate the killer machine.

First US transmission: 29th October 1993

A8 Ice

Writers

..... Glen Morgan & James Wong
Director David Nutter



Space
Colonel Belt succumbs
to an alien presence

Dr Hodge (Kander Berkeley), Dr Da Silva (Felicity Huffman), Dr Murphy (Steve Hytner), Bear (Jeff Kober), Richter (Ken Kutzinger), Campbell (Sonny Surowiec)

Mulder and Scully journey to the Arctic to investigate the deaths of a team of scientists who were extracting samples from deep within the Earth's crust. They discover that the scientists were infected by alien parasites from prehistoric times and were compelled to murder each other. One of the investigative team may now also be infected and suspicion falls on Mulder...

First US transmission: 5th November 1993

A9 Space

Writer Chris Carter
Director William Graham
Col Marcus Aurelius Belt (Ed Lauter), Michelle Gensaro (Susanna Thompson), Scientist (Tom McBeath), Mission Controller (Terry David Mulligan), Preacher (French Tickner), Reporter (Norma Wink)

NASA's shuttle programme is beset with technical problems, the latest of which resulted in the aborted take-off of a shuttle. Mulder and Scully find evidence of sabotage. Suspicion falls on the mission controller, Colonel Belt who is haunted by an alien presence he encountered on a Space walk.

First US transmission: 12th November 1993

A10 Fallen Angel

Writers

..... Howard Gordon & Alex Gansa
Director Larry Shaw

Joseph McGrath (Frederick Coffin), Colonel Henderson (Marshall Bell), Max Fenig (Scott Belis), Deep Throat (Jerry Hardin), Corporal Taylor (Brent Stait), Deputy Sheriff J Wright (Alvin Sanders), Gina Watkins (Sheila Paterson), Lt Fraser (Tony Patagas), Mrs Wright (Freda Perry), Lt Griffin (Michael Rogers), Dr Oppenheim (William McDonald), Laura Dalton (Jane MacDougall), Karen Loretz (Kimberly Ungar)

Again tipped off by Deep Throat, Mulder makes an unauthorized investigation into the crash landing of a UFO and finds himself joined by more bohemian UFO enthusiasts. Defying the military, Mulder jeopardizes his job in a bid to see the UFO and to contact its occupant which has escaped the military...

First US transmission: 19th November 1993

A11 Eve

Writers

..... Kenneth Biller & Chris Brancato
Director Fred Gerber
Sally Kynchok (Hamel Hemis), Cindy Reardon (Erica Krievens), Teena Simmons (Sabrina Krievens), Deep Throat (Jerry Hardin), Dr Katz (George Touliatos), Ellen Reardon (Tasha Simms), Waitress (Janet Hodgkinson), Ted Watkins (David Kirby), Donna Watkins (Tina Gilbertson), Ms Wells (Christine Upright-Letian)

Investigations into two similar simultaneous deaths in different parts of the country bring Scully and Mulder to discover that the children of both the victims look identical. With the help of Deep Throat, Mulder discovers that the children are the result of a secret government-funded genetics project.

First US transmission: 10th December 1993

A12 Fire

Writer Chris Carter
Director Larry Shaw
Phoebe Green (Amanda Pays), Bob (Mark Sheppard), Sir Malcolm Marsden (Dan Lett), Lady Marsden (Laurie Paton), Beauty (Duncan Fraser), Driver #1 (Phil Hayes), Michael (Kagan Mackintosh)

An old flame of Mulder's, Phoebe Green, is in America to protect a visiting member of Parliament and his family. She enlists Mulder's help to track down a serial killer who is able to set fire to objects by the power of his mind. Agreeing to help, Mulder must overcome his own irrational fear of fire.

First US transmission: 17th December 1993

A13 Beyond the Sea

Writers

..... Glen Morgan & James Wong
 Director David Nutter
 Luther Lee Boggs (Brad Dour), Captain
 Scully (Don Davis), Maggie Scully (Shelia
 Larkin), Lucas Henry (Lawrence King), Agent
 Thomas (Fred Henderson), Warden Joseph
 Cash (Don MacKey), Liz Hawley (Lisa
 Vultaggio)

Mulder and Scully enlist the aid of
 Luther Lee Boggs, a death row prisoner
 who claims his psychic powers can help
 track down a killer who has kidnapped two
 teenagers. For once, Mulder is the skeptic
 but Scully is more willing to believe in
 Boggs's abilities as he claims to be in
 touch with her recently deceased father.

First US transmission: 7th January 1996

A14 Genderbender

Writers ... Larry Barber & Paul Barber

Director Rob Bowman
 Brother Andrew (Brent Hinkley), Sister Eliza-
 beth (Michelle Goodger), Mary (Male) (Peter
 Siebings), Mary (Female) (Kate Two), Michel
 (Nicholas Lea), Detective (Mitchell
 Kusterman), Brother Wilson (Paul Batton),
 Agent #2 (Doug Abrahams)

On the trail of a sex killer, Mulder and
 Scully are confused as to whether the
 murderer is male or female. Clues lead to
 an isolated religious community in Mas-
 sachusetts known as the Kindred, who
 give a cold reception. Whilst Mulder wit-
 nesses a bizarre alien ritual in an under-
 ground chamber, Scully falls under the
 mesmerizing allure of the killer.

First US transmission: 27th January 1996

A15 Lazarus

Writers

..... Alex Gansa & Howard Gordon
 Director David Nutter
 Agent Willis (Christopher Allport), Lyla
 Valenzuela (Cec Verrell), Agent Preston
 (Jackson Davies), Dupre (Jason Schomburg),
 Tommy (Caitlin Keith Rennie), Professor
 James (Jay Brazaus), Dr #1 (Lisa Bunting)

Willis, a friend of Scully's, is shot spring-
 ing a trap on a bank robber, but his return
 fire brings down the robber. At the hospi-
 tal the killer dies, but Willis seems to have
 undergone a personality change. Scully
 believes her friend is suffering from

trauma, but Mulder thinks he has been
 taken over by the spirit of his killer.

First US transmission: 6th February 1996

A16 Young at Heart

Writers ... Scott Kaufer & Chris Carter

Director Michael Lange
 Agent Reggie Purdie (Dick Anthony Williams),
 Henderson (Christine Eadsbrook), Deep Throat
 (Jerry Hardin), Dr Ridley (Robin Mossley),
 Prosecuting Attorney (Merrilyn Gann), Joe
 Crandall (Gordon Tipler), CIA Agent (William
 B Davis)

A criminal Mulder helped convict years
 ago dies in prison. However, he appears
 to keep his promise of revenge when his
 ghost stalks Mulder.

First US transmission: 11th February 1996

A17 E.B.E.

Writers

..... Glen Morgan & James Wong
 Director William Graham
 Deep Throat (Jerry Hardin), Chief Rivers
 (Alan Lyall), Ranshaw (Peter Lauro), Byers
 (Bruce Harwood), Langly (Dana Haglund),
 Frighter (Tom Braidwood)

A UFO crashes near Iraqi airspace and
 is transported back to the US. Mulder and
 Scully give chase to the track carrying the
 UFO across America, apparently aided
 once again by Deep Throat. However,
 when they track their quarry down, it is
 unclear whose side Deep Throat is on...

First US transmission: 18th February 1996

A18 Miracle Man

Writers

..... Howard Gordon & Chris Carter
 Director Michael Lange
 Sheriff Daniels (P D Call), Samuel (Scott
 Bairstow), Rev Hartley (George Gerdes),
 Leonard Vance (Dennis Lipscomb), Judge
 Walter Marsh, Hoffman's Father (Campbell
 Lane), Margaret Hoffman (Chilton Crane), Fire
 Chief (Howard Storey), Lillian Daniels (ins
 Quinn Bernard), Beatrice Salinger (Lisa Ann
 Beley), Young Samuel (Alex Doduk), Deputy
 Tyson (Roger Haskett)

Mulder and Scully investigate a spate
 of unexplained deaths. The link is that the
 deceased recently encountered the same
 young faith healer. Scully is skeptical of
 the boy's abilities but Mulder realizes
 that he possesses a true power and that
 his own faith has been shaken by the re-
 cent deaths.

First US transmission: 16th March 1996



Lazarus
 Scully is held hostage...



Miracle Man
 The Defenders of the Faith close in on Mulder and Scully

A22 Born Again

Writers

..... Howard Gordon & Alex Gansa
 Director Jerrold Freedman
 Tony Fio (Brian Markinson), Det Sharon Lazari (Maggie Wheeler), Judy Bishop (Dey Young), Michelle Bishop (Andrea Loman), Dr Sheila Braun (P Lynn Johnson), Dr Spitz (Leslie Carlson), Faldier (Richard Salt), Detective Barbelis (Dwight Koss), Henry Linhart (Peter Lapres)

Scully and Mulder investigate the deaths of two policemen which appear to be linked to a little girl. However, it seems impossible that the girl could have been the murderer. Mulder traces the deaths to a nine-year-old case and deduces that the spirit of a murdered policeman is inhabiting the body of the girl and is determined to see justice done.

First US transmission: 29th April 1994

A23 Roland

Writer

..... Chris Ruppenthal
 Director David Nutter
 Roland Fuller (Zeljko Ivanek), Tracy (Nicole Marzano), Mrs Stod (Kerry Sandomisky), Keats (Garry Davay), Dr Nollete (James Sloyan), Sumner (Matthew Walder), Barrington (Dave Hirtz), Lisa Dole (Sue Mathew)

Mulder and Scully are baffled by the death, in a computer-controlled wind tunnel, of one of a group of scientists who are working on a new jet engine design. The only possible suspect is the junior, Roland. However, Roland is mentally retarded and lacks the ability to operate the computer, or does he...?

First US transmission: 6th May 1994

A24 The Erlenmeyer Flask

Writer

..... Chris Carter
 Director R W Goodwin
 Crew Cut MIB (Lindsay Ginter), Dr Simon (Anne DeSalvo), Dr Sakar (Simon Webb), Deep Throat (Jerry Hardin), Captain Lacerio (Jim Leary), Dr Berube (Ken Kramer), Medic (Philip MacKenzie)

Mulder and Scully learn of a government project to inject humans with DNA from aliens. When Mulder disappears, Scully realizes they have finally 'crossed the line' and that other interested parties are closing in. In a bid to rescue Mulder, Scully has to trust Deep Throat, but maybe even he is in over his head...

First US transmission: 13th May 1994

John Ainsworth

Shapes

There may be something to the werewolf legend...

A19 Shapes

Writer

..... Marilyn Osborn
 Director David Nutter
 Lyle Parker (Ty Miller), Sheriff Charley Takany (Michael Horse), Jim Parker (Donnelly Rhodes), Lyle Parker, Jr (Jimmy Herman), Gwen Goodenasake (Renee Morneau), David Gates (Dwight McFee), Dr Josephs (Paul McLean)

A Native American is shot dead, but his killer swears that he fired at some kind of savage animal. Evidence uncovered by Mulder and Indian legend suggest that the werewolf may not be a myth after all.

First US transmission: 1st April 1994

A20 Darkness Falls

Writer

..... Chris Carter
 Director Joe Napolitano
 Larry Moore (Jason Beghe), Steve Humphreys (Tom D'Hourke), Doug Spinnay (Titus Welliver), Clean Suted Man (David Hay), Perkins (Barry Greene), Dyer (Ken Tremblay)

Journeying to Washington state, Mulder and Scully investigate the deaths of thirty loggers. Suspicion falls on a group of environmentalists, but Mulder discovers the loggers illegally chopped down a pre-

served centuries-old tree and released a swarm of insects sealed within its trunk. The deadly insects are afraid of light, but as dusk draws in Mulder and Scully fear that they may not survive the night...

First US transmission: 16th April 1994

A21 Tooms

Writers

..... Glen Morgan & James Wong
 Director David Nutter
 Eugene V Tooms (Doug Hutchinson), Dr Aaron Monte (Paul Ben Victor), Assistant Director Skinner (Mitch Pileggi), Detective Frank Briggs (Henry Beckman), Detective Talbot (Timothy Webber), Judge Kane (Jan D'Arcy), Dr Phil (Jerry Wasserman)

Based on psychiatric re-evaluation and lack of evidence, Eugene Tooms is released from prison. Mulder is convinced that Tooms will kill again to obtain the fifth and final human liver he requires before hibernating. Scully, urged to use more orthodox methods by her superiors, sets out to uncover concrete evidence against Tooms that will lead to an irrefutable and permanent conviction.

First US transmission: 22nd April 1994

JIM MORTIMORE, coauthor of *Lucifer Rising*, and sole author of the top-rated *Blood Heat* and the soon-to-be-published *New Adventure Parasite* says of finding the ideas for his books, "I just wake up in the mornings and say to myself, 'I wonder what would happen if...'"

It's not quite as simple as that, of course. Mortimore admits that he gets a lot of ideas from the world around him, especially from Current Affairs programmes, but acknowledges that very often he starts with a basic visual image, hardly surprising from someone who is also an accomplished artist.

Cover Start

Parasite, for instance, started life as the cover illustration for a proposed collection of Science Fiction comic stories. The image of a sort of fossilised ammonite about 12,000 miles across hurtling through Space was a strong one, and it was from this image that the plot of *Parasite* was born — a strange artefact, visited by the Doctor, Bernice and Ace, and which is bigger inside than outside and which could prove the lynchpin for a System-wide civil war.

"I always think first of all in pictures, as if I was watching something on tv," he says, "and then I try and describe what I'm 'watching' on the printed page," even though he admits that he sometimes finds writing physical description boring. "I'm much more interested in how people see than how they look," he says, "and I like to juxtapose what people think to what they say." But dialogue, which he feels is the essence of character, and description should nevertheless carry equal weight: "Physical description is the hammer and chisel which you need to build a house." Mortimore has been writing "ever since I was a little kid", and along side his *Whos* has also penned two novelisations based on the *Cracker* tv series. It was when his first *New Adventure*, *Lucifer Rising*, was published, that he joined a local Writer's Group, something he recommends to any budding writer.

Writer's Group

"A Writer's Group is simply a bunch of four or five people with an obsession. You have to be very committed — which implies that you all have a certain professional level of competence, whether

JIM MORTIMORE'S PARASITE

you're published or not — and in my Writer's Group we all have very different interests." It's hardly a case of a bunch of SF fanatics sitting down together, although another member of Mortimore's group is Paul Hinder who had written the acclaimed *Missing Adventure* *Venusian Ludlows*.

But what does a Writer's Group do? "We all take a look at, say, a couple of chapters of each other's work and deconstruct them," Mortimore says. He means, pull them to pieces. "We try and do it in a constructive way. It's not a case of 'this is rubbish, and you should bin it and then kill yourself'. We try and suggest ways in which the writing could be improved. We actually ask for people to point out the negative points of our work. It's a process of refinement. [It's also a bloody brave thing to do.]

"What ever you produce should be written for other people," he insists. "You should never write for yourself. If you did, your writing would become boring and self-indulgent: you must strike a balance." It's this to-ing and fro-ing of ideas which makes for a successful work of fiction, he argues.

Starting Advice

How would he advise a fledgling writer trying to get his first work published with Virgin's *New Adventures*? "I'd first of all get hold of a copy of their Writer's Guide," he says, "Which tells you exactly what they want from a *New* or a *Missing Adventure*. Then I'd submit a short, but detailed, proposal of about 5,000 words, with the emphasis on the plot and the characterizations, rather than description."

This is the best way for a newcomer to approach any publisher although it's hardly the way he works. To effectively communicate his ideas, he tends to submit lengthy proposals, up to 30,000 words, together with sample dialogue and

descriptions of any Science Fiction creations the editor might be unfamiliar with. Once his proposal has been accepted he approaches his work in a gloriously undisciplined way. "There seem to be two different ways to write," he says, each of which is suited to different individuals. "There's the formal way, in which you work to a strict timetable. You plan when you write, when you watch tv, when you go to the pub. For me this would produce formula, bog-standard writing. Then there's the way when you do it when the monkey sits on your shoulder and just bangs your head on the keyboard. You might come up with garbage — but one per cent will be great. That's the way I work. I'm an emotive writer, and I overwrite and then I throw away the crap." It's a policy which seems to have stood him in good stead, with *Blood Heat*, his *Siberian* story considered last year's best *New Adventure*.

Robin Turner





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1962 - The American Revolution

1970 - The Queen Mary

1977 - American 5

1986 - John Brown Lake

1995 Sun Mon Tue Wed Thu Fri Sat



DECEMBER



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1986 - American 5

1981 - John Brown

1986 - John Brown

1970 - The Queen Mary

1981 - American 5

1995 Sun Mon Tue Wed Thu Fri Sat



**STAR TREK
DEEP SPACE NINE
Warchild**
by Esther Friesner
Simon and Schuster
Price: £4.50
Out: 5th September '94

AS USUAL, Bajor is facing more than its fair share of problems. As a plague sweeps the planet, Brother Gu comes to Deep Space Nine to get help for his people. Meanwhile, yet another Bajoran religious faction seeks to fulfil an ancient destiny: the search for a child — the Nohk — who is both a healer and a warrior. In direct contradiction of Sisko's orders, Doctor Bashir leaves the station for Bajor to discover a cure for the plague, but is soon caught up in a succession of events that could lead to the Nohk... but which could also lead to galactic plague and full-scale war.

As you might have gathered, this is another Deep Space Nine novel that concerns itself with the complex and often baffling subject of Bajoran religion and mythology, and I'm afraid that this coloured my opinion of *Warchild* from the very beginning. I'm getting very tired of the seemingly endless parade of messages, omens and prophecies that seem to be wheeled out time and time again.



Having said that, Ms Friesner has turned out a novel full of characterization and colourful description, all wrapped up in a compelling writing style. She has captured all of the regulars extremely well, especially Bashir, who has centre-stage throughout, although Sisko is a little frayed round the edges: his refusal to allow Bashir off the station directly contradicts his actions in *Armageddon Game*.

There is a remarkable lack of action; indeed, there is a remarkable lack of anything apart from interminable dialogue. Every scene appears to consist of talking heads explaining the plot, and I found this exhausting, and this is a pity: the climax of the book is clever, even if it is full of people having orb-induced visions.

Warchild is not a bad book — well written and well characterized, it couldn't really be bad. But its lack of action makes it a dull read... and in the end, the result is the same: a disappointment.

Craig Hinton

**STAR TREK
THE NEXT GENERATION
Requiem**
by Michael Jan Friedman
Simon and Schuster
Price: £4.50
Out: 3rd October '94

DO YOU remember the Gorn? They were the humanoid dinosaurs that Kirk fought in the outstanding TV story *Arena*. Well, they're back.

A quarter of a century after securing a truce between the Federation and the Gorn, Captain Picard and the *Enterprise* are en route to their Homeworld to tie up some loose ends. But the discovery of an alien space station is a mystery Picard cannot ignore. The station contains a Time machine, and he is hurled backwards in Time to the Federation colony of Cestus III, the site of the first Gorn invasion, when they exterminated all but one of the colonists. To Picard's horror, he is only three days away from that event. Can he escape, or should he stay and fight, with a good chance that he will be yet another casualty when James T Kirk arrives...

Michael Jan Friedman is a veteran of Pocket Books's Star Trek



range, having written some of their best novels. And *Requiem* also falls into that category.

All the regulars are in fine fettle, but the spotlight is firmly on Picard, as his interests, archaeology and Dixon Hill, are brought to the fore, and he even has time for some well-deserved romance. The others, scurrying around the station trying to find a way of rescuing Picard, do resemble headless chickens, but they do in the series, so nothing new there. The authors also pay a quick visit to the *Stargazer*, teasing us to an all-to-brief look at the characters Friedman created for his earlier *Resurrection* novel, while the colonists — tragedy hanging over them like a cloud — are well-represented and convincing.

My only disappointment was the cursory treatment given to the Gorn. I was hoping to learn more about them. Overall, this book is an excellent read, full of excitement, cliffhangers and outstanding characterization. Even though it is yet another Time travel book — *Arena*, *All Good Things...*, *Q-Squared*, *Federation*... the list continues — I forgive it. A winner.

Craig Hinton

**DOCTOR WHO
The New Adventures
Parasite**
by Jim Mortimore
Virgin Books
Price: £4.99
Out: 1st December '94

PARASITE must be one of the more interesting *New Adventures* to have been published, although at the same

time it is confusing, perplexing and demanding of the reader's full attention (and then some).

It exploits the freedom allowed by the novel form, for once in a way television would find hard to emulate, although it risks leaving many readers behind with its complexity. What makes that danger enjoyable is Jim Mortimore's trademark use of dramatic hyperbole, repeatedly putting the lives of those we know and love in deadly danger. The breakneck speed of events makes up for the uncomplicated characterization, but this is a novel where action is more important than the past lives or motivations of the participants.

To be fair, the *New Adventures* are a commercial enterprise, and Mortimore is giving his public what they want. *Bloodline* was many people's favourite *New Adventure* of last year, and this book repeats many of its strong selling points — blood and gore, sex (in one form or another) and violence, grandeur of scale and endings that tie up seemingly unresolvable loose ends, albeit if then not quite...

What is it then that makes the novel so taxing? The key concept is the Artifact, a vast amorphous object floating in Space, which is a source of reverence, fear and mystery to the inhabitants of the neighbouring solar system. This Artifact contains a number of chambers, and the outcrost of these contains a bizarre ecosystem, consisting of numerous huge floating lamps of rock, supporting various sorts of life, and a cylindrical ocean — for the interior of the artifact is like a world turned inside out, with zero gravity.

As such, we are graphically introduced to a bizarre environment where terms like up and down mean nothing, where people move around without the constraints of weightlessness, where... where it is very easy to get totally confused by the whole thing in a very short time.

It's all very impressive, but there is a feeling that it is not how well it is done that is remarkable, but that it is done at all. There is a sense of doom about the book, a sense of the ultimate hopelessness of mortality, and the inconclusive ending serves to reinforce the notion that nothing in life is ever as easy as you'd like to think it is...

Andrew Martin



DOCTOR WHO
The Missing Adventures
State of Change
by Christopher Bulis
Virgin Books
Price: £4.50
Out: 1st December '94

THE Missing Adventures' quality roller-coaster ride continues. After kicking off with two moderate efforts, the series picked up with two excellent novels — but we're back in the doldrums now with a book that is a real chore to read.

The Sixth Doctor takes Pon to Ancient Egypt to witness the rehearsal of Cleopatra's journey down the Nile to meet Mark Antony. From there they move on to Rome 150 AD, but their journey is interrupted by an accident in the Time Vortex. The ship loses contact with the Eye of Harmony and is drained of power. On arrival they discover this is not Rome as they know it: the Romans have electric power, airships and advanced weaponry. And the travellers have further problems, as their appearances begin to change...

State of Change holds a great deal of promise in its opening chapters, but never quite manages to deliver. Although the concept of the Romans gaining technology is a fascinating one, it is hardly original — remember *The Tomorrow People's A Rift in Time*?

Christopher Bulis obviously knows his stuff, and manages to evoke the ambience of Rome and Ancient Egypt with some well-crafted period details. Unfortunately, he then betrays what might have been a competent historical yarn with a Science Fiction story



that has a ludicrous premise. It's also woefully pedestrian at times, an enemy from the Doctor's past is thrown in late in the day in an attempt to artificially resurrect the plot, but to no avail. Rigor mortis set in long before...

The nadir of the entire novel is Peri's transformation into a bird, a la *Vengeance on Honor*. The idea never worked in *Honor*, and it fails here too, but the difference is that while on television viewers only had to endure it for a few minutes, in *State of Change* Peri flaps her way through most of the book. The reason for the transformation, that it is related to the TARDIS's power loss, is desperately explained at length, but never manages to be convincing. Like so many of Bulis's ideas it is fanciful, illogical, and absurd.

However, if a *Missing Adventure* is deemed to be successful simply by the fact that it fits into an era of Doctor Who seamlessly, then *State of Change* is a triumph. After all, it sits alongside such swill as *The Twin Dilemma*, *Mindswap* and *Timeless* quite comfortably.

David Richardson

THE AVENGERS
Dead Duck
by Patrick Macnee
Titan Books
Price: £3.99
Out: 22nd September '94

ASERIES of apparently unconnected deaths is taking place across the breadth of East Anglia. The only connection Steed and Mrs Peel can make is that each of the nine victims died of a heart attack — after eating duck. As Steed and Emma

— or the 'undercover man' and the 'girl' as they seem constantly to be referred to — continue their investigations through the Lincolnshire marshes they stumble across, amongst other things, totally nutty bird-fanciers and a particularly diabolical plan to wipe out most of the capital.

Dead Duck, originally published in 1965, is a vast improvement on its predecessor, *Deadline*, also published by Titan, in that it at least retains some of the quintessentially English wackiness of the TV series. The story, co-written according to the copyright page, by Macnee and superior thriller writer Peter Leslie, moves along at a cracking pace and the resolution is both in keeping with the story's tone, and scientifically credible.

One of the merits of the ten or so *Avengers* novels published in the '60s, and generally acclaimed as one of the best, *Dead Duck* misses the essential light-heartedness of touch which made the TV series such a success. Steed comes across much better in this book, but the female characters, especially the great Mrs Peel, come across as wooden and unattractive.

A good yarn, but one for the collectors and completists only.

Robin Turner

DOCTOR WHO
More Than Thirty Years in the TARDIS
BBC Video
Price: £14.99
Out: 7th November '94

REMEMBER the controversy a year ago concerning BBC1's documentary for the Thirtieth Anniversary of

Doctor Who? How director Kevin Davies's rough cut of the show was rejected by the producer, who insisted on removing chunks of material and adding some hastily recorded inserts?

In the end, the documentary turned out to be pretty good, although some insisted it could have been better. Now BBC Video have allowed Kevin Davies to redress the balance, and make the documentary he intended.

More Than Thirty Years in the TARDIS actually puts its tv counterpart to shame. Somehow it succeeds in compressing thirty years and seven incarnations of *Doctor Who* into ninety minutes, providing the ultimate tribute to the world's longest-running Science Fiction series.

This documentary is told in three sections — the Daleks, the Monsters, and behind the scenes — although never sticks rigidly to those categories. The major departure from the original is in the use of Davies's re-creations of classic *Doctor Who* moments and interviews with cast members, which prove to be the backbone of the show. Sylvester McCoy, Sophie Aldred, Elizabeth Sladen, Frazer Hines, Deborah Watling, Carole Ann Ford and Verity Lambert all get the chance to have their say, and the mock-ups of *Evil of the Daleks* and *Dalek Invasion of Earth* are truly excellent.

Furthermore, this video is a goldmine for the show's fans, as Davies has scoured the archives to include numerous previously unseen rarities. There's a glimpse of the recently discovered footage from *The Daleks' Master Plan* and some untransmitted footage from *Battlefield* and *Remembrance of the Daleks* (including the Doctor's revealing dialogue, "Oh Davros, I'm far more than just another Time Lord").

A clip from *Pebble Mill at One* includes interviews with Patrick Troughton and special effects man Bernard Wilkie, the making of *Carnival of Monsters* features in some footage from the 1972 show *Looking In* and them's a hilarious moment from a 1966 *Blue Peter* featuring a War Machine.

But most impressive of all is the inclusion of surviving audio recordings from *Clews of Azos*, *Death to the Daleks*, *Planet of*





Evil and the Caves of Androzani to illustrate the making of *Doctor Who*. At last, the audience can see how a regeneration is achieved, illustrated by behind-the-scenes clips from the climax of Peter Davison's final story *With Footage like this at their disposal, perhaps it is time BBC Video produced a special release dedicated to the making of Doctor Who...*

More Than 30 Years in the TARDIS is an essential purchase for even the most casual *Doctor Who* viewer. What a shame we couldn't have had this a year ago.

David Richardson

RED DWARF
The Smeg Ups
BBC Video
Price: £10.99
Out: 7th November '94

EVER WONDERED why programmes like *I'll Be Alright on the Night* and *Auntie's Bloomers*, which top the TV ratings, aren't broadcast 52 weeks of the year? The answer is, of course, that contrary to popular misconception, television production is not a goldmine of hilarious out-takes.

Optimistically, BBC Video have dedicated an entire 50-minute video to bloopers from *Red Dwarf* and, as a result, there is a dearth of truly side-splitting mistakes.

The release is divided into sections (fluffs, faulty doors, injuries, animals) and presented by Robert Llewellyn as Kryten, acting out a script written by himself and Doug Naylor. There's a few random fillers thrown in, such as the ten most asked questions about

Red Dwarf, which focuses on continuity mistakes — including the fact that Lister had his appendix out twice! There's also a blatant advertisement for *Red Dwarf* merchandise (credit cards accepted!), plus the original ending for season six, in which Starbug explodes, but Rimmer has saved the day in destroying the Time Drive. The crew toast their survival, and continue the hunt for the ship, which is now a mere six days away...

The out-takes themselves mainly consist of the actors forgetting their lines, which, in the main, are not only unfunny, but irritatingly repetitions. Naturally, the best of these come from comedians Chris Barrie and Robert Llewellyn, as the former lapses into impersonations of Kenneth Williams and David Coleman, and the latter covers up mistakes by continuing to act in character.

Somewhat funnier, but less prevalent, are the physical disasters — Kryten's attempts to toast a drink with Camille, desperate struggles to make a chicken act on cue, problems filming the series on a flight path, and Craig Charles carefully positioning a script out of shot so that Robert Llewellyn can recite a difficult piece of dialogue.

Released just in time for the Christmas market, the tape will probably sell very well by virtue of the subject matter, and completeness will want the missing footage from *Out of Time*.

Yeah, I laughed a few times. But fifty minutes of forgetting a line followed by a bleeped-out profanity does not make particularly good viewing.

Richard Houlsworth

TekWar
Volumes 1 & 2
CIC Video
To Rent
Out: 11th November '94

WILLIAM SHATNER has proven there is life after Captain Kirk with this entertaining — if underwhelming — series of television sets in a futuristic world dominated by Tek, a designer computer drug capable of bringing the wildest of fantasies to life.

In the first instalment, the ambiguously-titled *TekWar*, dis-



graced cop Jake Cardigan (Greg Evigan) is released from cryogenic imprisonment at the behest of Walter H Bascom (Shatner), the mysterious owner of the all-powerful Cosmos Agency. Bascom wants the suspected Tek-dealer to find Leon Kinneridge (Barry Morse), a scientist who disappeared with a device capable of destroying all Tek chips. As Cardigan's war against the powerful Teklords begins, so too does the struggle to clear his name.

An exhilarating start, *TekWar* succeeds in establishing its characters, spirit and setting with a minimum of exposition and a maximum of breath-taking action. Unlike his last foray as writer-director, the dreadful *Star Trek V*, Shatner succeeds in creating an upbeat cyberpunk adventure series closest in tone to Ridley Scott's *Blade Runner*, complete with suitably impressive special effects and an adrenaline-pumping score courtesy of David Michael Frank.

In the lead role originally envisaged for Shatner, charismatic action-mag Greg Evigan proves to be an inspirational choice, while Eugene Clark is a delight as his requisite black partner, Gomez. As for William Shatner as the snipe, conceited, all-knowing and God-like Walter Bascom, well, it's a real stretch, but he's 100% convincing.

On the downside, Torri Higginson is simply awful as Jake's love interest, Beth Kinneridge, and Barry Morse once again fails to break out of that coma he fell into during *Space:1999*, but they detract lit-

tle from as good an opener as anyone could possibly hope for.

In the second and by far the weakest *Tek* movie, *Teklords*, a killer computer virus begins to attack the world's computer system, the Cyber-matrix, while Jake battles with his ex-wife for custody of their son, Donny.

Although the plot is a slight variation on the cliché-ridden "ghost in the machine" premise of *RoboCop*, *Star Trek* et al, *Teklords* still proves entertaining thanks to some good ensemble playing, a magnificent performance from Van Fries as the malicious Sonya Hoken and numerous action sequences culminating in one of the most prolonged fight sequences in cult tv history. Fast, furious and addictive, *TekWar* is already proving to be a promising addition to the genre.

David Bassoon

STAR TREK: THE NEXT GENERATION
Volume 89
CIC Video
Price: £10.99
Out: Currently Available

THIS FINAL volume contains the two part version of *All Good Things...* which is not how it originally aired in the US (see letters pages).

Generations will continue the story of the *Enterprise D* but, nevertheless, the final episode of Season Seven inevitably had to be something special. Whether it has delivered is a debatable point and depends what you are looking for. The story, such as it is, is quite simple considering it covers two



episodes, but the moments are more important than the plot which supports them.

Picard finds himself jumping across three different Time periods, twenty years in the future, seven years in the past when he first came aboard the *Enterprise* and the present. He soon becomes aware that it is Q who is manipulating him and that humanity is still being tried for the crimes that Q charged it with at the commencement of the *Enterprise's* mission. Q challenges Picard to unravel a mystery to prove himself. If he fails, the whole of mankind will not only be destroyed but it will never have existed at all.

Deane Crosby returns as Tasha Yar for the sequences set in the past and we are allowed to witness events prior to the opening scenes of *Encounter at Farpoint*. It is interesting to see how much Data has changed over the years as Brent Spiner does a commendable job of reviving his earliest interpretation of the character.

The future sequences are perhaps the most interesting as we get to see what is to become of the crew. Of course, it is made quite clear that the events that we witness are only a possible future and therefore not what may actually happen at all. The Federation is at war with the Klingons again, Beverly has been married and divorced from Picard and Geordi can see without the use of his VISOR. There are many small touches and throwaway lines which will only hold a significance for the regular viewer and are quite fun to pick up.

Essentially, fun is what the last episode is all about as on a more serious level it does not really succeed. So for the last time on the small screen, join Picard and his crew to boldly go where no one has gone before as all good things sadly must come to an end.

John Ainsworth

BABYLON 5
A Voice in the Wilderness
Warners Home Video
Price: £30.00
Out: 28th October '94

THE SECOND *Babylon 5* offering from Warners Home Video is actually a two-part story from the middle of the first season. While I'm not



usually averse to video companies passing off tv episodes as self-contained movies, *A Voice in the Wilderness* has an epic quality that enables it to stand alone from the rest of the series.

Strange things are happening on *Epsilon 3*, the planet *Babylon 5* orbits. A survey shuttle is hit by a power surge, a beacon is transmitting from somewhere on the planet, and Sinclair sees a vision of an alien asking for his help.

Further exploration of *Epsilon 3* is warned off by missile attacks, leading Sinclair and Ivanova to investigate this threat to the security of their base. Beneath the surface they find a magnificent alien city, and its sole occupant — an elderly humanoid bonded into the machinery. They rescue him, but the Earth Alliance wants the secrets of *Epsilon 3's* technology — and their interference starts a chain reaction which will destroy the whole planet and *Babylon 5* with it.



Written by series creator J Michael Straczynski, *A Voice in the Wilderness* demonstrates how, within a few episodes, *Babylon 5* has developed into a worthy rival to *Star Trek*. The principal characters are steadily becoming more relaxed and credible although, sadly, Michael O'Han's Sinclair remains as stiff as an ironing board — but is a little less interesting to watch.

The strongest of the human characters is Ivanova, who certainly gets all the best lines (witness the discovery of the alien city: "Commander, I think I've got to go to the bathroom"), and Claudia Christian's wry performance always makes something out of even the weakest scripts.

The alien ambassadors, the real stars of *Babylon 5*, get something of a raw deal from this two-parters. G'Kar and Kosh do not appear, while Delenn and Londo have diminished roles but play an important — and extremely predictable — part in the story's development.

While matters have persisted for some time that Channel 4 have been offing the series for broadcast, this tape is proof that violent scenes have indeed been excised — and rather badly at that. On the tv broadcast, Garibaldi's fight with the trader in the casino featured many quick cuts and cries of pain; the video release allows one to view the physical abuse in all its glory!

A Voice in the Wilderness is superior to *Science Fiction*, and while it's great to see *Babylon 5* released on video, Warners should recognize the demand for the whole series, in chronological order and unedited, from the ever-growing army of fans.

David Richardson

QUANTUM LEAP
Volume 6
CIC
Price: £10.99
Out: Currently Available

LEAPING into a institutionalized manic depressive, Sam is given a dangerous dose of electroshock treatment which inflicts the ultimate case of schizophrenia in *Shock Theater*. While Sam is overwhelmed by the disparate personalities of all those he previously lived as, it's up to Al to complete

his friend's mission and convince him to take another, possibly fatal, dose of shock treatment.

A non-stop and suitably electrifying rollercoaster ride, *Shock Theater* is a first-class finale to the *Quantum Leap's* third, and arguably finest, season. Written by co-executive producer Deborah Pratt, the episode is packed with delightful references to the show's past and effectively serves as a showcase for its two leading men. Scott Bakula gives the best performance of his career, portraying the mentally-retarded, the elderly and the furer sex with enough conviction to earn him the 1991 Golden Globe Award, while Dean Cainwell succeeds in capturing the despair of the situation and even manages to find time to burst into song with the hilarious "Al Rap".

The unfortunate side-effects of *Quantum Leap* continue to trouble the body-swapping do-gooder in *Dreams*, another outstanding installment courtesy of the prolific Ms Pratt. As Police Detective Jack Stone, Sam must solve a particularly gruesome murder and overcome his host's horrific flashbacks before he becomes the killer's next victim.

Dreams is a chilling tribute to *Silence of the Lambs*, beautifully helmed by Anna Adair. Once again, Scott Bakula manages to steal the show with his mesmerizing portrayal of a traumatised child.

A deeply disturbing murder mystery (rated 15!) boasting a spooky atmosphere worthy of *The X-Files*, *Dreams* is a suitably memorable conclusion to CIC's selected video releases.

David Bannan





There are those who believe that life here began out there, far across the Universe, with tribes of humans who may have been the forefathers of the Egyptians, or the Toltecs, or the Myaans... that they may have been the architects of the great pyramids or the last civilizations of Lemuria, or Atlantis. Some believe that they may yet be brothers of Man who even now fight to survive, far, far away amongst the stars.

The Plot

In a distant galaxy, a fleet of mighty Battlestars representing the twelve colonies of Mankind are travelling to a peace conference to secure a historic peace treaty with Humanity's deadliest foe, a race of robots known as Cylons. At a meeting of the Council of Twelve, the Cylons' human Ambassador, Baltar, is praised by President Adar for his role in securing the armistice. Commander Adama of the Battlestar Galactica, however, is not convinced by the Cylons' overtures of peace.

Meanwhile, aboard the Galactica, rookie Viper pilot Zac convinces Lieutenant Starbuck to let him accompany his older brother, Captain Apollo, on a routine patrol. Once in Space, however, the pair of

Colonial Warriors discover a Cylon attack force. Racing back to the Galactica, Zac's Viper is damaged and Apollo is forced to leave him behind to warn the fleet of the Cylon threat.

When Adama learns that his sons have run into difficulty, he implores Adar to put the fleet on alert, but to no avail. In an act of desperation, Adama then orders a battle drill which enables the Galactica's Vi-

pers to launch just in time to face the Cylon attack force. Swift and ferocious, the Cylons mount a series of suicide runs which prevent any of the other battlestars from launching their Viper squadrons.

As the battle ensues, Adama breaks from the fleet in an attempt to protect their homeworld, Caprica, and its surrounding colonies. The Cylon baseships are already

**Apollo and Starbuck,
ready to fight the
Cylons**



in place, however, and the crew can only watch helplessly as the planets' populations are brutally wiped out.

Giving the order to return to the fleet, Adama is shocked to learn that the *Galactica* is the only *Battlestar* to survive the attack. As his ship has nowhere to run, Adama announces that he must go to the surface of Caprica and is escorted by his sole surviving son, Apollo.

On Caprica, Adama mourns the loss of his wife and younger son while Apollo is confronted by a group of bitter survivors led by Senna and her young son, Boxey. Although clearly distraught, Adama manages to convince the group that the battle for survival has only just begun. "Let the word go forth to every man, woman and child who survived this holocaust," he says. "Tell them to set sail in every asorted vehicle that will carry them."

Led by the *Battlestar Galactica*, a fleet of 220 ships representing every colony, colour and creed embark on Adama's quest for their mythical missing civilisation: a thirteenth colony known as Earth.

However, the Cylons learn of the *Galactica*'s escape and begin their pursuit. "If they exist, they're doomed," predicts their treacherous Human ally Baltar.

Fleeing from the Cylon tyranny, the last remaining Battlestar, Galactica, leads a rag-tag fugitive fleet on a lonely quest: a shiny planet known as Earth



Apollo, Adama and Starbuck

Credits

Captain Apollo Richard Hatch
Lt Starbuck Dirk Benedict
Commander Adama

..... Lorne Greene
Lt Boomer Herbert Jefferson, Jr
Athena Maren Jensen
Flight Sgt Jolly Tony Swartz
Boxey Noah Hathaway
Colonel Tigh Terry Carter
Cassiopeia Laurette Spang
Baltar John Colicos
Senna Jane Seymour
Zac Rick Springfield
President Adar Lew Ayres

Executive Producer

..... Glen A Larson
Supervising Producer

..... Leslie Stevens
Producer John Dykstra
Director Richard A Colla
Writer Glen A Larson
Music Stu Phillips

Background

Battlestar Galactica was without doubt the most ambitious, most expensive and most controversial Science-Fiction television series ever. Produced by Universal Studios and the ABC Network and budgeted at a ground-breaking \$1 million per episode, the epic Space odyssey boasted a strong cast, an interesting premise and the finest special effects ever to grace the small screen, but was fatally undermined by an obvious lack of pre-planning, originality and direction. In terms of plots, *Battlestar Galactica* seemed to be going in circles, although even then the Cylons couldn't settle the score with the sole survivors of the human race.

The show was the branchchild of prolific writer/producer Glen A Larson, the 'golden boy' of Universal Television who started his career working on such shows as *B J and the Bear* and *Quincy* and after trying his hand with *Battlestar*

Galactica and *Buck Rogers* in the 25th Century found greater success with *Magnum* and *Knight Rider*. *Battlestar* was inspired by such books as Von Daniken's *Chariots of the Gods*, which suggested that advanced civilizations have previously settled on Earth and left their influence in the form of the pyramids. This notion was incorporated into the show through the heavy use of Egyptian symbols in its production design.

As far as Fox and Lucasfilm were concerned, however, the show was a blatant attempt to rip-off *Star Wars* and consequently the two firms filed a lawsuit against MCA, Universal and ABC in June 1978, alleging infringement of copyright. Although it cited 34 similarities between the two works, including the central battle between democratic and totalitarian forces, the use of a young hero and a wise father-figure and the 'retro' look of futuristic equipment, spacecraft and vehicles, it ultimately lost the case.

fantasy flashback

The series launched onto American tv at 8:00pm on Sunday 17th September 1978 with *Saga of a Star World*, a three-hour pilot comprising the show's first three episodes. The premiere drew an estimated audience of 65 million viewers, a staggering figure which it never came close to repeating.

As Commander Adams, Lorne Greene played **Battlestar Galactica's** patriarch in much the same way he had done so in the long-running Western series *Bonanza*. Richard Hatch was the show's rather saloon lead, angst-ridden single-parent Captain Apollo, who constantly fought a losing battle with Dirk Benedict's lovable swindler Starbuck for the show's best lines and most appealing lifestyle. Supporting cast members Herb Jefferson Jr and Tony Swartz played delightful Viper pilots Boomer and Jolly, while Laurette Spang and Maïen Jensen were the show's requisite babes from beyond Cassiopeia and Athena. To make up for this blatant sexism, Jane Lockhart later joined the show as brave Colonial Warrior Sheeba. Terry Carter played the ever-unable Colonel Tigh, and Noah Hathaway completed the cast as Boxy, Apollo's nauseating son and presumably the inspiration for Wesley Crusher in *Star Trek: The Next Generation*. Faced with rushed, inane and generally uninspired scripts, however, the talented cast was swiftly overwhelmed by the stunning special effects, which obviously consumed the majority of the show's time and money.

During its first season, **Battlestar Galactica** proved to be an adequately entertaining but unremarkable time-waster which clearly missed its full potential. This was something Larson was clearly aware of when he began preparing for a second season, in which the Cylons would pose an constant but distant threat à la Lt Gerant in *The Fugitive*, a plethora of new aliens would be introduced and renowned Sci-Fi author Isaac Asimov would serve as the show's Scientific Consultant.

Then, on the verge of possible greatness, **Battlestar Galactica** was cancelled by ABC television after a mere 24 episodes. While the multi-million dollar show's ratings had been consistently high, they were losing to such shows as *M*A*S*H*, *Happy Days* and *Meek and Mindy*, all of which were produced at a fraction of the cost.

In an attempt to recoup some of their investment, however, ABC later commissioned *Galactica: 1980*, an inexpensive

follow-up series aimed at a child audience. Lacking any of the ambition, awe and imagination of the original, the show was set approximately 15 years after its predecessor and starred Keat McCoy and Barry Van Dyke (son of Dick) as Galacticans Troy and Dillon who relocate to Earth in order to speed up the planet's technological development while their home Battlestar continued the plight from the Cylons. An embarrassing flop which has never been repeated on American screens, the show only lasted eight episodes, although ironically the final instalment *The Return of Starbuck*, in which Dirk Benedict memorably reprised his popular role, ended the entire **Battlestar** saga on a high note.

Two videos are still available, **Battlestar Galactica**, a 2-hour theatrical version of the 3-part *Saga of a Star World* and *Mission Galactica: The Cylon Attack*, its two theatrical follow-up comprising *The Living Legend* two-parter and *Fire in Space*.

In recent years, both the Sci-Fi Channel and the Fox tv Network have tried and failed to produce a film revival of **Battlestar Galactica**. Although Richard Hatch, Dirk Benedict and Glen Larson are



The traitor Count Baltar finds a place in the Cylons' plans

happy to reprise their roles, the absolutely enormous cost of bringing the series back to the screen prevented both attempts from succeeding. With the constant development of cost-effective computer technology, however, perhaps one day we will finally learn the true fate of the rag-tag fugitive fleet.

David Basson

The ruthless robot Cylons





VICTORIA LAMBERT SCHOOL REPORT

Ready to fight the sinister Eldritch Beel (Kirk Winkler) and Marcie (Victoria Lambert) Photo © V. Lambert

THERE'S A SCENE in *Dark Season* in which adolescent heroine Marcie Hatter escapes from the bad guys through a ventilation shaft.

"Oh great," she sighs. "I'm a cliché!"

It was this kind of offbeat writing that drew actress Victoria Lambert to the role.

"I just knew I had to do this," she tells *TV Zone*. "I was totally right for it — it was my sort of thing."

Holmes, Marple and Who

Indeed, this was a plum role for any young actress. Marcie was like Miss Marple, Sherlock Holmes and Doctor Who all rolled into one kid, who finds that her school is the target of the evil schemes of the mysterious Mr Eldritch.

Victoria, at the time nineteen years of age, had been performing since she was very young. At three she trained to be a ballet dancer, and as a teenager went to drama school. Her first professional job was as a Cabbage Patch Kid at a trade fair; her first television appearance was as a postal order in an advertisement for the post office!

She auditioned for the role of Marcie while still at drama school, as director Colin Cant trawled schools in search of youngsters who were suitable to fill the shoes of the three principal characters.

"I was up for the parts of Marcie and Beel," Victoria reveals. "We had to go in one at a time and read part of the script

and talk to him, and I just went in and I was beaming. He was beaming too, and he said 'Let's read the script,' so we read it."

"Then we got re-calls, and I've never enjoyed myself more in auditions before. Usually you're biting your nails, but it was excellent — I didn't want to leave."

The audition involved a scene from the show's first episode. "It was where we're walking down the road and I say the yoghurt pot may mean something."

"We didn't hear for a long time. I came into school one day and someone said, 'The agent was looking around the school

for you...' I went up there and they said, 'We had the champagne out for you yesterday. You got the part.' I didn't know whether to scream or cry!"

What were her first impressions of Russell T Davies's script?

"I enjoyed it," she enthuses. "I thought it wasn't some silly thing. A lot of stuff on the telly isn't very good at all, it's cheap and cheerful. Also I thought it was quite long — they're half an hour episodes, and it did take half an hour to read each script. I was in bed for three hours reading them. I liked the second story best."

Dark Season's principal cast line up for a family portrait





Victoria Lambert — an "MH" paddle — by day. Photo: J. Vanden

Victoria has vivid memories of her first day of shooting, which was on location to record the climax of the first episode.

"It was nerve racking," she grimaces. "There were all these kids from a local school who were all brought in [as extras], and they were staring at me and wouldn't talk to me. The director said, 'This is Victoria and she's playing Marcie.' I hadn't done acting for a long time, and they were shoving me into this big role with a load of kids staring at me. I just had to do the scene. In the end it didn't look too bad — for my first scene I was quite pleased with that."

Twelve at Nineteen

Marcie was written as a twelve-year-old school kid, some seven years younger than Victoria at that time. Ironically, Victoria was actually older than her co-stars Kate Winslett and Ben Chandler, even though their characters Reet and Thomas were supposed to be around 15 years old.

"Ben didn't need a tutor, but Kate did," Victoria recalls. "The cameramen couldn't understand why I didn't have a tutor, because they thought I was twelve. It was really strange — I was able to sit at the bar and have an alcoholic drink, and they had to go to bed!"

The actress claims that she was not at all daunted by the prospect of playing a character so much younger than herself.

"The year before I had been touring for two months, playing a twelve-year-old. I've never played my age; I'll be 23 next month and I'm still getting auditions for 15-year-olds. I actually find it easier to

play them, it's easy to play a kid, it's hard to play 23."

Victoria insists that, in any case, Marcie Hatter was no run-of-the-mill schoolkid.

"She was very young, but she had this sort of inner sense and knew something was going on. She wasn't interested in her homework and stuff, it was the silly things that interested her — like why there was a yoghurt pot on the floor. She'd write that in her book. There was noise going on in the factory — why is that? Marcie couldn't have been played by a 13 year old, because she was older in a way — she seemed older than Reet and Thomas."

Victoria says that Marcie's costume and props helped her bring to life the eccentric



Filling time between takes
Photo: P. Carroll

trick character Russell T Davies had described in his scripts. The costume — big boots, baggy woolly cardigan *et al* — was the creation of BBC designer Dennis Brack, and the actress had no input into the clothes he chose.

"If I had, it wouldn't have been like that," she laughs. "I didn't worry about that at all, he knew what he was doing. The cardigan was made for me — the buttons were too heavy for it, and it ended up sagging. I didn't like the shoes, but they weren't me, they were her."

She was very attached to Marcie's shoulder bag, which enigmatically was covered with question marks. Was there some significance in this?

"Yes, she's questioning everything," Victoria responds. "She won't take anything at face value, there's always something behind it."

Up the Creek

Finally, there's the paddle Marcie carries, always concerned about the day when she'll be "up the creek".

"Not a day went by without me hitting someone with it," says Victoria of the practical difficulties of acting with such a cumbersome prop. "I would turn, and I'd hit someone! I've still got that. By the end it was all falling apart, the paint was coming off it, but it was just another arm — it was part of her."

Dark Season was in production for ten weeks, shooting mainly at locations in Guildford.

"There was an empty old dilapidated school with broken windows, which they cleaned up and got all nice. It went to rack and ruin when we left, which was a shame. The streets and houses we used were around there."

"The 'castle' [for Eldrich's base] was a day out to an old gas station. We weren't allowed inside, and it was a late shoot because they wanted the darkness."

"All the ventilation shafts and the scenes where we go into the factory were at one of the studios, and we had one week there for the first episode. Then the next week they changed it all around and that was with the Behemoth."

Did anything go disastrously wrong during the shoot?

"There was a near miss," Victoria claims. "The three of us were running down an alley and we have to stop and a car has to come along and screech to a halt. Then we react, and run on again."

"The first time we did it, we were told 'Don't run into the road. The men in the car know what they're doing, and they will stop'. So, action, we're running... and Thomas runs on into the road. Everyone's going 'You stupid boy, you could have been killed!' We were lucky there."

Safety

As one might expect, the BBC's safety standards with artistes were very thorough. Victoria is still amused by memories of shooting a scene in which Marcie climbs up a ladder, which in reality was no more than seven or eight feet high.

"I had to wear a safety harness underneath my normal clothes! There was this man up to the top saying, 'Don't worry, I've got you if you fall!'"

Ultimately, her efforts were for nothing. The scene ended up on the cutting room floor — together with another sequence in which Marcie and Thomas discuss monsters while walking down a darkened corridor.

"I did the lighting for the scene, holding a torch up to my face. The torch had a cable, and it was taken right down my front, and it was taped along the front of my leg, and I had to walk along with it like that, dragging the cable with me. It was a nice scene, actually. I would have liked to have seen that."

Given the choice, the actress would have edited out a short sequence from the second episode, in which Marcie runs into the schoolroom, to discover it filled with boxes of computer equipment.

"I had to say, 'Deltos, huffoons, idiots!', but I'd lost my voice and I felt so ill. I only did it once, and thought 'You will cut that scene won't you?'"

Dark Season gave Victoria Lambert an excellent grounding in working with television special effects. While she admits that these often took a long time to prepare, and involved lengthy delays for the artistes, she was nevertheless fascinated by the process — although in some instances they did seem potentially dangerous.

She singles out a sequence in the fifth episode, where the Behemoth rises into the school hall, and Marcie is standing on the stage as it bursts through the floor beneath her.

"There was a [hydraulic ramp] beneath the stage, and the wood was cut so it would split. They pressed a button, and it starts going up... When I think I can't stand it anymore, I jump off."



She was even less comfortable with the scenes in which the Behemoth had finally emerged. Shrouded in smoke, the war computer shoots green laser beams around the school hall.

However, the laser effects weren't added in post production. They were real, and prepared by a specialist.

Behemoth Dangers

"A man spent half the morning setting it up, and we had to wait outside. Then he came out and gave us a 10 minute talking so don't look directly into it, you can only stand in one square. If you stepped out of that you'd get blinded by it, and end up

with a black spot the size of a 50p... That frightened me."

"Only people who were vital to the scene were allowed to go in, so there was me, the sound man, the cameraman, Eldrich and the director. Eldrich was OK because he just could stand still, but I had to run away towards the door. And I was thinking, 'I don't want to run out of the square...' You can see, because I run very strangely!"

In the last issue of *TV Zone*, writer Russell T Davies revealed that he had planned a second season of **Dark Season**, but it did not materialize.

"The BBC decided it had cost a lot of money," sighs Victoria. "Perhaps they reckoned that the price it had cost for **Dark Season** they could have got maybe four naff series out. Which was a shame, because it was such a lovely idea. It got a lot of people ringing in and saying they liked it, and judging by the letters I've got people were happy with it."

"And when you've got something nice like that, they should put the money in and push it a bit more. There are some really awful things on that get another series because they're cheap and cheerful."

Many fans of the series have compared **Dark Season** with **Doctor Who** at its best. Does Victoria feel the show could have gone on to rival Britain's longest running Science Fiction series?

"Our cameraman kept saying, 'This is **Doctor Who** all over again. This is going to be a cult thing'."

"I think if they had, they would have had a hit. I think they missed out there."

David Richardson



Out of costume: Kate Winslett and Victoria Lambert (Photo: B. Lambert)

thought, 'Oh well, it's just another silly job; let's go for it — and look what's happening now, you're all sitting there listening to this or reading it or whatever!'

Dog-Computer or...?

Leeson has often joined the debate on whether the Doctor's former companion was a computer in the shape of a dog... or a dog in the shape of a computer. I've always been on the computer side, rather than the dog side.

"The script writers, quite often, want a little Disney on him, and I thought they shouldn't have done that, not with the way the character had originally been conceived. If he's been conceived as a computer brain, then it's ludicrous that he should be in that strange shape. There's a humour in that right from the start, so I think he was always a little bit affronted when people referred to him as a dog, which of course he wasn't.

"There are difficulties of course, and I think I've said elsewhere that if you've established that you've got a super brain going around who can solve the problem in microseconds, then it's a hell of a job for the scriptwriters, because they've always got to keep him at low power or flat batteries or whatever, keep him in the broom closet."

Deserved Better

Leeson agrees that K9 eventually became a corner the *Doctor Who* writers painted themselves into over time, when the character often had to be disabled early in the story. "I think the trouble with K9 was that you couldn't effectively use him as another sonic screwdriver for getting him out of difficult situations. He was too witty for that.



JOHN LEESON: SPEAKING FOR K-9

MOST FANS of *Doctor Who* will doubtless have heard this story by now. John Leeson, also known as the voice of the Doctor's robotic companion K9, attends a Science Fiction convention in the States, where one of the many events is, believe it or not, a 'K9 Sound-Alike' contest. Just for a laugh, Leeson takes part in the competition incognito, and promptly loses to a young (and more realistic-sounding) *Doctor Who* fan.

While the story may sound apocryphal, it did happen to Leeson during a convention in the mid-Eighties. Since then, the actor who was once told by a TV producer that he had "one of the most forgettable faces I know", has good-naturedly related the tale on numerous occasions.

That same self-deprecating sense of humour is obviously a major part of Leeson's personality. A conversation with the actor is usually filled with numerous self-directed barbs, as well as several humorous asides to his unseen audience and a joke or two at the expense of his hapless interviewer.

Leeson still finds it a bit strange to be answering questions regarding what he

Left: K9 operator Nigel Brackley and John Leeson on the TARDIS set for the *Doctor Who* story *The Stones of Blood* Photo: BBC

thought was a one-off voice-over job he accepted nearly twenty years ago. "I certainly had no idea that the BBC were planning on putting a robot dog in *Doctor Who*," he admits, and having worked with Derek Goodwin [director of *The Invisible Enemy*, K9's first appearance] in the theatre years and years before, I didn't associate him with *Doctor Who* either. I



"I think he deserved better writing, but better writing was just not forthcoming. I'm not saying this against the writers, but they did have significant problems to overcome in servicing the character, and that's something I feel very strongly about."

One way of improving that situation, according to Leeson, could have been exploring the bond between his character and the Doctor. "The relationship that Tom Baker and I had could have been developed even further in the way it went, not just in the way of larky humour or in being less than serious, but in that interesting relationship between master and servant, where the servant actually knows more than the master; that could have been explored further."

"I liked those chess games for example. I could understand the cries of horror and

shame though, from the arena of the die-hard fans, because their Doctor was being silly."

Second Fiddle

The actor goes on to say that his working relationship with Tom Baker as the former Time Lord was an excellent one. "The thing about it was, Tom could have felt mightily affronted, having to play second fiddle to a grey machine trundling slowly and noisily around the studio."

"Curiously enough, I never felt, and I'm sure I never was, ever resented in any way. In terms of rehearsals, we actually had another character there, a viable character, who but for the fact that the mechanics of it were so limited, could have been wonderful."

"Tom once said to me, 'I honestly don't

know why they didn't fit you in a pair of dog's ears and a black nose and to have eventually have seen your face. You could have been an alien creature!' There would have been expressions, there would have been all sorts of things that could have been used. The problem with K9 was of course, the slowness of his approach, the sheer clumsiness of it."

The Crossword

One instance where the bond between master and servant took on a disconcerting reality was the oft-repeated story of K9 helping the Doctor finish the *Times* crossword. Leeson smiles, as though expecting the question. "For these two or three people who haven't heard it, we were in Oxford, where we had just taken a video unit to record *The Stones of Blood*."

"For the purpose of voicing K9, I was sitting in the front of this great truck, which was just full of recording equipment and so forth. I had a lap mike, like any sports commentator might have, and my voice was going right down the lane a couple of miles away to where they were recording."

"During a break in the recording, Tom came over the headphones to me — he could hear my voice as K9 on the foldback speakers down there — and he said, 'John, do you have your *Times* crossword puzzle with you?' I said, 'Yes I have,' because we used to do the *Times* crossword puzzle every day. We tried to finish it, but just managed to get halfway through it and then ground to a halt."

"I said I had the crossword, and so we sat down to do it, but what I didn't know and couldn't see was that down at the recording location, a lot of people had come down to watch the recording. Tom was sitting on a grassy bank beside the road, with K9 next to him and a paper in front of him, and it look exactly as if Tom and the dog were doing the *Times* crossword! My only regret, as I always say, is that I wish I had been there to see it."

It seems strangely ironic that the RADA-trained Leeson has spent a good part of career playing a veritable menagerie of different animals. Many years ago for example, he met his future wife while understudying for the role of Mr Mole.

"That's right, yes," the actor laughs recalling that long-forgotten part of his life. "I was in a production of *Toad of Toad Hall* at the West End, and I think she was very surprised to be introduced to a fer-



John Leeson and Tom Baker, working on the *Times* crossword...

ret. I've always played animals, it seems: dogs, ferrets, a teddy bear. What else have I played? I played a bit of a jigsaw puzzle called Jig, in a programme called Jigsaw. I've done some strange things.

"I've actually been luckier than most actors in that I've had so many silly jobs to do. I've been able to learn something—I know it all sounds rather preachy, but I've learned something by doing roles that other actors wouldn't touch."

In a way, much of K9's early success was due to the popularity of another set of clever robots in 1977. When *Star Wars* exploded onto movie screens that year along with the duo of R2D2 and C3PO, it seemed only natural that *Doctor Who* would take advantage of the sudden popularity of clever robots. "It was one of those happy accidents," agrees Leeson. "Suddenly robots were in again: were big business."

"I was always surprised by the popularity that K9 had in the UK. There was a school of thought that said, 'K9 is just for kids, K9 is not part of the serious thrust of what *Doctor Who* should be.' Maybe they had a point."

"At the same time though, *Doctor Who* was serving a new audience. There were always upcoming generations that needed to be introduced to the series, and I think that K9 helped a lot in that respect, of bringing new people to the programme."

After two seasons of voicing K9, Leeson took a year's hiatus from robotic canines, but agreed to come back for a final season. "I knew he was going to be run down for the next few stories, and John Nathan-Turner asked me if I'd like to see him out; to do the job right, and I said yes, I would."

K9 and Company

The actor reprised the role for *K9 and Company*, the pilot for a spinoff series starring Lis Sladen as Sarah Jane Smith and Leeson as K9. "It would have been a series, except that it never got beyond the pilot stage. There again, there was a problem in the writing, to have K9 left on Earth, and so put him in a magical story, rather than hard Science Fiction. I think that was a shame, and again you also had the problem of K9 up front, in *K9 and Company*. It would have had to be *Company* and K9, and necessarily so. Anyway, the BBC ran out of money, or so they told me, and couldn't do any more."

Leeson also agreed to do a cameo as K9 in *The Five Doctors*, where Sarah Jane

literally leaves her robotic pet on the doorstep. "I made an appearance in the special simply to say, 'Sorry folks, I can't be in the special; I've been left home.' The only day's filming I had was with Lis Sladen, so I never got to see any of the rest of it."

Blake's 7

Following his work as K9, Leeson appeared as Duggan in *The Power of Krill* and later voiced a Dalek. Sharp-eyed fans may also recall his two appearances in *Blake's 7*, in the episodes *Mission to Destiny* and *Gambit*.

More recently, the actor's face and voice have appeared in *The Bill*, and *A Different Heaven* for BBC Scotland, where he played the British painter Stanley Spencer. He continues to use his relative anonymity on *Beadle's About*, where it continues to be a blessing.

Looking ahead, John Leeson hopes to shed his reputation of an often-anonymous actor, and start playing roles of greater recognition. "One of the things I am is a career actor, so I shall wait until it comes. I shall use the luck that I get as any actor must, but I don't think I'm in



Above: Providing the voice of K9 in the studio means John Leeson is left sitting in a darker part of the studio

Photo: G. H. Jones

the situation where I can demand certain roles; I'm just not that well-known. My own anonymity reinforces that, so it's a Catch 22, but we'll work through it."

Joe Nazzaro

John Leeson, hidden from the audience, providing K9's voice at Panopticon '79

Photo: J. J. Nazzaro





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BORG BIOGRAPHER: RENÉ ECHEVARRIA PART 1

IN a universe filled with alien creatures, cosmic phenomena, and futuristic double-talk, René Echevarria has managed to find the emotional heart and soul of the *Star Trek: The Next Generation* universe. From the joys and pains of parenthood in *The Offspring* and *Inheritance*, to the moral dilemmas posed in *I, Borg* and *The Perfect Mate*, to the loss of a former love in *Second Chances*, Echevarria's work has a depth of feeling which is rare in Science Fiction television.

"They had yet to do a computer virus on the show by the third season, and this one had infiltrated the ship's computer, and as problems began to arise from that, they realize that in a way it was part of Lal's programming, and she held the key to saving the ship, but died in the process."

Despite the inevitable changes in his script, the writer found the process a valuable learning experience on how scripts for *The Next Generation* are created. "It was the first time I'd written anything

knowing that there were people who were going to be reading it. Everything else had been me at home playing, and all of a sudden this was a professional job, and I could really feel them breathing down my neck when I set up the computer."

"That is something that happens to everybody the first time they write professionally. It changed the whole ball game for me, and it wasn't long after I turned it in that Michael Piller called me up with a story they had dead in the water, and asked me if

First Script

The writer's first sale to *The Next Generation* was *The Offspring*, which followed Data's creation of an android child, which he names Lal. "I was living in New York," recalls Echevarria, "and it was a spec script I submitted unsolicited."

"They bought it and called me in. After we came up with a new approach, I rewrote it and turned in a new draft. At the time, Melinda Snodgrass was the story editor, and I think she did the final rewrite on it. The entire story about the admiral coming to take Lal away was something that was added. I was not asked to write that, but they felt they wanted to add some conflict to the story."

Echevarria's original slant for *The Offspring* had some significant differences. "Lal was, in a sense, Data's child and the ship's computer was Data's mate. He found a way to add his programming to the ship's computer's so it would not be an exact duplicate of his."

Picard must give away the Perfect Mate



I had any ideas about how to make it work."

Transformation

That was *Transfigurations*, about the survivor of an escape pod crash who recovers at an astonishingly rate. "The idea Michael gave me was that we find a man crashed on a planet who is so close to the point of death, and it's the miracle of 24th Century medicine. The idea was almost that all we had was an arm, and we grow back the rest of him, and who is he? What's the mystery? That was all, but the idea of him growing back set me off to thinking, 'What if we found somebody who on the verge of transforming into this other kind of being that we have seen on the ship but we've never seen where that evolutionary step takes place. That's what the story was about.'"

By this time, Echevarria was familiar with the *Next Generation* universe, and confident about writing for it. "I had watched the show completely up to that point, and the original series as well, so I felt that I knew what the show was about, and a lot of the 'dos' and 'don'ts' I think that back in the third season the show was still finding itself, and one of the things freelance writers tend to do is try to bring a lot of humour in."

"My original script for *The Offspring* had a lot more comedy and people don't realize that the tone of the show is what is. It's not that we can't write funny or we don't like funny, but that's not the tone of it, and so many freelance scripts are full of one liners. I realized doing *The Offspring* that my challenge was not to show them what



The Offspring
"the admiral coming to take Lal away was something that was added"

The Offspring A new face in the Enterprise



the show could be, but to find the voice the show already had and tell the story within that."

Programmed Geordi

Echevarria's experience with his first two scripts stood him in good stead when Michael Piller asked him to write *The Mind's Eye*. "With *Transfigurations*, I think Michael was very pleased to have a story he revived and filmed. He came in during the middle of the third season and they were behind every step of the way, and I'm sure he was very relieved to get a story going. With *The Mind's Eye*, he just called me in and said, 'I have this story and I want you to write the teleplay'."

"The idea was already there that Geordi is kidnapped and brainwashed. Originally it was to kill Picard, and I worked and



Transfigurations

A story about change, which underwent its own change.

worked and worked to come up with a way to justify that — why go through all this trouble just to kill Picard?

"Anyway, I couldn't come up with something, and I called Michael and said, 'Does it have to be Picard?' He said, 'No, if you can come up with an interesting story about killing someone else who had a stake in it, fine,' so I came up with that whole political situation, where that would become a flash point: a Federation officer killing a Klingon, and that would become an international incident, and Michael said, 'Yeah, let's do it that way.'

One of the writer's original ideas for the brainwashing sequences had to be adjusted. "The way it was, we never had any idea what was going on in Geordi's mind. He just seemed to be taken over and did the things he was told. He seemed to be fine, and he would react to people saying, 'Hi' as he was about to kill them. There was something quite chilling about that. It occurred to me that it might be interesting if they 'Total Recalled' Geordi and made him think he had been a spy all his life and this was his great moment he had been groomed for all his life, and we could see as that began to crack, and see him pulled the other way. It would have been different, but I guess it would also have been more confusing."

Pitching Ideas

Echevarria contributed two more story ideas as a freelancer before joining the *Next Generation* writing staff. The first was a premise that became *The Perfect Mate*. "Jeri [Taylor, the former co-executive producer] called me and said, 'René, the staff is going down to Michael's house

in Mexico to brainstorm, and this would be a great time to pitch,' so I sent them three stories. One of them was *I, Borg*, and another was *The Perfect Mate*."

"As I pitched it, *The Perfect Mate* was an alien creature that would change gender to be with the person they were with, and it might get to the end of act one before Riker and Troi realize the alien has the ability to morph. I think that was eliminated because *The Outcast* was in development, and so it became just about a woman who changes personality."

"By that time, I had already started on *I, Borg*, and Michael wanted both stories up and running, so he asked someone else to work on *The Perfect Mate*. Eventually, he had two different drafts written, by two different freelance writers, and by then I was done with *I, Borg*, so he gave me the rewrite on *The Perfect Mate*. Because it was so late in the process, I was not credited in the teleplay. Michael then rewrote me. He actually had two or three fantasy sequences, different options in Picard's mind about what happens, and I don't remember what they were. I think in the end she says, 'I'm not marrying either of you,' having acquired a kind of independence from her bonding with Picard."

Borg Consequences

The writer's last story idea for Season Five was *I, Borg*, where an injured Borg is brought aboard the *Enterprise*, and several members of the crew have to rethink their attitudes to the cyborgs.

"One of the things that had always intrigued me about the Borg was the idea that if they were all interconnected, what would life be like without that? I had

pitched it to Jeri a year before the retreat, and she loved it and Ron Moore loved it, and everybody thought it was interesting, but Michael just didn't see it. Apparently, with my more elaborated memo that I sent to Mexico, when everybody sparked to it, Michael was in the room and he said, 'Well, maybe there is something here.'

"It was a big change for the Borg, these terrible villains. A lot of people have said it was a terrible mistake to lose them, but I always thought, 'So what if one Borg apart from the others is an okay guy? We don't have to lose them if we wanted to bring them back. We could have just said he returned and nothing happened.' We could have done that. Until *Descent*, nobody came up with something about the Borg that was different, that would have topped *The Best of Both Worlds* with the Borg as they were."

"When we came up with *Descent*, René's original notion was Data going up the river to find Lore has become the king of some aliens. Originally, it was going to be the Pakleds, the dumb guys, and somebody threw out, 'What about the Borg? Maybe they were changed by the return of Hugh,' and it all went from there. Even then we tried to give ourselves a bit of an out and say, 'These are the Borg in this part of the universe. There might still be others.' I think Hugh says something like, 'We cannot turn to The Collective, but we can't stay here either; so they're still out there if we want them.'

"When I was writing it, I came up with the concept of individuality and holding it off until the end. I also came up with the scene of Picard as Locutus; it was not something we had discussed in the story meetings. Mike just loved it, and that seed might have got me the job. He was so surprised by it, and liked it so much."

Overall, Echevarria is delighted with the final *I, Borg*, and the response it received. "It was good that we had a lot of back story for Picard and Guinan, which gave them reasons for the way they felt, and to give Picard a very un-Picard-like attitude, and Guinan as well. These are two people who are generally very accepting and open-minded about alien life. I was very pleased with the way the whole thing came together, and I liked the performances. The young man who played Hugh [Jonathan DelArco] I thought was very good."

Joe Nazzaro

[In the concluding part, René Echevarria discusses *Ship in a Bottle*, *Second Chances*, *Lower Decks*, and more.]

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